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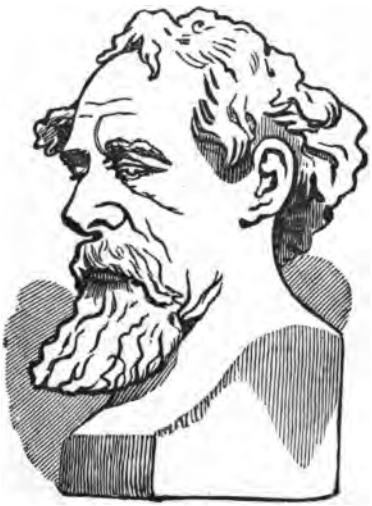

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WRITINGS OF CHARLES DICKENS.

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The list furnishes the titles of the whole of Dickens's known writings, with notices of re-issues; together with such particulars as are necessary to give the Bibliophilist or Collector a thorough knowledge of the peculiarities of the several editions hitherto published, or in course of publication.

Chief Works of Fiction.

THE "GREEN LEAF" SERIES.

I. SKETCHES BY BOZ.

SKETCHES BY BOZ: *Illustrative of Every-day Life and Every-day People.* These sketches appeared at intervals during 1834, 1835, in the pages of the *Monthly Magazine* and the columns of the *Morning Chronicle* and *Evening Chronicle.* The sketch first published—"Mrs. Joseph Porter over the Way"—appeared in the *Old Monthly Magazine* for January, 1834. The signature "Boz" was first used by being attached to the second part or chapter of "The Boarding House" in the August number of the same Magazine—the previously-published sketches having appeared anonymously. In the "Life of Dickens" by R. S. Mackenzie (see page 61), it is stated that some of the "Sketches" originally appeared in *Bell's Life in London.* Sketches.

First Series, published in two vols., post 8vo, with sixteen Illustrations by George Cruikshank, Price one guinea. Preface dated "Furnival's Inn, February, 1836." London: John Macrone, St. James's Square. 1836. — Second Edition, same size and same publisher, with Preface, dated "Furnival's Inn, 1st August, 1836."—Third Edition, also similar to first in size and publisher, with the Prefaces to 1st and 2nd Editions. 1837. First series.

SKETCHES.

Second series.

Second Series, published in one vol., post 8vo, with twelve Illustrations by George Cruikshank. Price 15s. Preface dated "Furnival's Inn, December 17, 1836." London: John Macrone. 1836.

Complete edition.

First Complete Edition, with forty Illustrations by George Cruikshank. Issued in twenty monthly parts, demy 8vo, 1s. each, commencing Nov., 1837, and ending June, 1839. Twenty-seven of the illustrations to the former publications—(one illustration, "The Free and Easy" in *The Streets: Night*, being cancelled)—were redrawn and engraved to suit the larger-sized page of this edition. To these were added thirteen new etchings, making forty in all in the completed work. The wrappers of the parts were pink in colour—unlike those of the works that follow, which were uniformly green (hence Dickens's own term, when sometimes referring to his subsequent works, "the green leaves.") The design on the first page of the wrapper was by George Cruikshank. Published in one volume, pp. 526, cloth, 21s. Preface dated "May 15, 1839." London: Chapman & Hall, 186 Strand. 1839.

Contents of each Series.

The First Series of *The Sketches* comprised (including six chapters of "Our Parish") 35 articles. The Second Series comprised 20 articles. The Complete Edition included all the above, with one additional sketch, namely, "The Tuggs's at Ramsgate"; the whole being in the last-mentioned and all subsequent copyright editions re-arranged under the headings,—*Sketches from our Parish*, 7; *Scenes*, 25; *Characters*, 12; and *Tales*, 12.

The *Sketches* were often re-issued in the last-described form, in green cloth, either with or without date.

Dickens himself on the "Sketches," and on the pseudonym "Boz."

"The whole of these Sketches were written and published, one by one, when "I was a very young man. They were collected and re-published while I was "still a very young man; and sent into the world with all their imperfections (a "good many) on their heads. . . . . But as this collection is not originated "now, and was very leniently and favourably received when it was first made, "I have not felt it right either to remodel or expunge, beyond a few words and "phrases here and there."—*Preface to first Cheap Edition*, 1850.

Origin of the name "Boz."

"'Boz,' my signature in the *Morning Chronicle*, was the nickname of a pet "child, a younger brother [Augustus], whom I had dubbed Moses, in honour of "the Vicar of Wakefield; which being facetiously pronounced through the nose, "became Boses, and being shortened became Boz. 'Boz' was a very familiar "household word to me long before I was an author, and so I came to adopt it." —*Preface to first Cheap Edition of Pickwick*, 1847.

II. PICKWICK PAPERS.

PICKWICK.

THE POSTHUMOUS PAPERS OF THE PICKWICK CLUB. *Being a faithful record of the Perambulations, Perils, Travels, Adventures, and Sporting Transactions of the Corresponding Members. Edited by "Boz." With Illustrations.* [The portion of the above in Italics, formed a part of the title on the wrapper of each part. The first page of the wrapper was adorned with a clever design by Robert Seymour, embracing a representation of acts of fishing and shooting, and groups of sporting implements.] Forty-three Illustrations by R. Seymour (who died after supplying only seven etchings,) and "Phiz" [Hablot Knight Browne.] Issued in twenty

monthly parts, demy 8vo, 1s. each, commencing April, 1836, and ending November, 1837,—parts 19 and 20 being issued together. The complete work (pp. i.–xvi.; 1–609) published in November, one volume, cloth 21s. Dedication to Sergeant Talfourd, dated "48 Doughty-street, September 27, 1837." Preface without date. London: Chapman & Hall, 186 Strand. 1837. PICKWICK.

Pickwick **was often re-issued in the same form, in green cloth, either with or without date.**

Dickens himself on the Serial form of Publication.

With "Pickwick" the serial form of publication was tried. "My friends," Dickens said, "told me it [the serial issue] was a low form of publication, by which "I should ruin all my rising hopes; and how right my friends turned out to be, "everybody knows."—*Preface to the first Cheap Edition*, 1847.

During the issue of "Pickwick," several intimations were made by the author to his readers. In Part 10, for Jan. 1837, the following appeared :— Characteristic intimations.

ADDRESS.

TEN months have now elapsed since the appearance of the first number of the PICKWICK PAPERS. At the close of the year, and the conclusion of half his task, their Author may perhaps, without any unwarrantable intrusion on the notice of the Public, venture to say a few words for himself.

He has long been desirous to embrace the first opportunity of announcing that it is his intention to adhere to his original pledge of confining this work to twenty numbers. He has every temptation to exceed the limits he first assigned to himself, that brilliant success, an enormous and increasing sale, the kindest notice, and the most extensive popularity, can hold out. They are, one and all, sad temptations to an author, but he has determined to resist them; firstly, because he wishes to keep the strictest faith with his readers; and, secondly, because he is most anxious that when the POSTHUMOUS PAPERS OF THE PICKWICK CLUB form a complete work, the book may not have to contend against the heavy disadvantage of being prolonged beyond his original plan.

For ten months longer, then, if the Author be permitted to retain his health and spirits, the PICKWICK PAPERS will be issued in their present form, and will then be completed. By what fresh adventures they may be succeeded is no matter for present consideration. The Author merely hints that he has strong reason to believe that a great variety of other documents still lie hidden in the repository from which these were taken, and that they may one day see the light.

With this short speech, Mr. Pickwick's Stage-Manager makes his most grateful bow, adding, on behalf of himself and publishers, what the late eminent Mr. John Richardson, of Horsemonger Lane, Southwark, and the Yellow Caravan with the Brass Knocker, always said on behalf of himself and company, at the close of every performance,—

"Ladies and gentlemen, for these marks of your favour, we beg to return you our "sincere thanks; and allow us to inform you, that we shall keep perpetually going "on beginning again, regularly, until the end of the fair."

December, 1836.

While the work was in progress, Dickens received a severe shock from the death of a younger sister of his wife, and the publication was interrupted for a month—June, 1837. In the "Life," it is stated as two months. In Part 15 (for July), the following characteristic notices were inserted :—

186 Strand, June 30, 1837.

ADDRESS.

The author is desirous to take the opportunity afforded him by his resumption of this work, to state once again what he thought had been stated sufficiently emphatically before, namely, that its publication was interrupted by a severe domestic affliction of no ordinary kind; that this was the sole cause of the non-appearance of the present number in the usual course; and that henceforth it will continue to be published with its accustomed regularity.

However superfluous this second notice may appear to many, it is rendered necessary by various idle speculations and absurdities which have been industriously propagated during the past month, which have reached the author's ears from every quarter, and have pained him exceedingly. By one set of intimate acquaintances,

PICKWICK.

especially well-informed, he has been killed outright; by another, driven mad; by a third, imprisoned for debt; by a fourth, sent per steamer to the United States; by a fifth, rendered incapable of any mental exertion for evermore; by all, in short, represented as doing anything but seeking in a few weeks' retirement the restoration of that cheerfulness and peace of which a sad bereavement had temporarily deprived him.

Notice to Correspondents. — We receive every month an immense number of communications purporting to be "suggestions" for the Pickwick Papers. We have no doubt that they are furnished with the kindest intentions; but as it is wholly out of our power to make use of any such hints, and as we really have no time to peruse anonymous letters, we hope the writers will henceforth spare themselves a great deal of unnecessary and useless trouble.

Extra illustrations.

Additional Illustrations to the *Pickwick Papers*, being 32 Plates by "Samuel Weller" [T. Onwhyn], were issued in 8 monthly parts, demy 8vo, 1s. each, and published complete in one volume, boards, 9s. London: E. Grattan, 51 Paternoster row. 1837.

The Sam Weller Scrap Sheet.—Under the title of "Cheap Illustrations to Boz," John Cleave, Shoe Lane, Fleet Street, publisher of *Cleave's Penny Gazette of Variety and Amusement*, issued "The Sam Weller Scrap Sheet," containing forty [woodcut] portraits of "all the Pickwick Characters, enriched with poetic effusions by "A. Snodgrass, Esq., M.P.C." The sheet was sold for twopence.

The "Seymour" and "Buss" Illustrations to "Pickwick."

"Seymour" and "Buss" illustrations.

Occasionally a copy of the first edition of *Pickwick* is announced in second-hand catalogues as containing the "Buss illustrations," and a somewhat extra price is usually attached to copies so described. The title-page of the original issue of *Pickwick* bears the following legend: "With forty-three illustrations by R. Seymour "and Phiz." The projectors originally intended that each number of the work should consist of twenty-four pages of letter-press, with four illustrations; and for the first number Mr. Seymour furnished four designs, uninscribed but afterwards lettered as *Mr. Pickwick addresses the Club*, *The pugnacious Cabman*, *The sagacious Dog*, and *Dr. Slammer's defiance*. While the second number was in course

Death of Seymour.

of preparation, Mr. Seymour died (April, 1836), and it was issued with the three illustrations only which the artist had at the time etched, namely, those subsequently lettered as *The dying Clown*, *Mr. Pickwick in chase of his hat*, and *Mr. Winkle soothes the refractory Steed*. Author and publishers thereupon came to a "decision upon a point already in agitation," and it was agreed that in succeeding numbers the illustrations would be limited to two, and the letter-press increased to thirty-two pages. In regard to a successor to Seymour, some difficulty was at first experienced. Thackeray, then undecided whether to follow art or literature as a

Thackeray applies for Seymour's post.

profession, volunteered to fill Seymour's place, and called on the author, as he himself informs us, "with two or three drawings in his hand, which Dickens did not, "strange to say, find suitable!" In Forster's *Life of Dickens*, it is said,—"For a single number Mr. "Buss was interposed. But before the fourth number a choice

Buss is tried

"had been made, which, as time went on, was so thoroughly justi-"fied, that through the greater part of the wonderful career which

H.K. Browne ["Phiz"] is chosen.

"was then beginning was kept up, and Mr. Hablot Browne's name "is not unworthily associated with the masterpieces of Dickens's "genius." It was in the third number only—and in only the early-issued copies of that number—that the "Buss" plates appeared. These two plates were—(1) *The Cricket-match*, to illustrate the scene

described on page 69, which page the plate was intended to face; and (2) *The fat boy awake* (somewhat different in design from the illustration of the same name, by Phiz, afterwards substituted), intended to face page 74. In most copies of the first edition of *Pickwick*, all the illustrations that follow the seven supplied by Seymour, are, beginning with those for the third number, signed "Phiz." In some copies, the earliest printed plates of both the third and fourth numbers—the eighth, ninth, tenth, and eleventh plates of the work—are unsigned, or only marked in the corner in very faint letters "NEMO," which the artist himself admits was his first pseudonym.* These designs were afterwards, however, re-drawn and re-etched, very slightly but observably altered, by "Phiz," with his name attached, and in that state perhaps generally form the illustrations that appear in the latter portion of the first edition, and in the immediately succeeding re-issues of the work. In early copies of the first edition, all the plates, it may be stated, were printed without lettering (or titles), and, throughout the first twelve numbers, they bore only a reference in figures to the page which each was intended to illustrate. In the remaining numbers—from number twelve to twenty—the reference figures were withheld—the plates showing in the first-published copies neither figures, title, nor publishers' name. To enable the binder to insert such plates properly, directions were given on a leaf following the contents, where the fourteen illustrations issued with numbers thirteen to twenty are named, and the pages which they are to face duly specified. In even early-issued copies of the first edition, inscriptions such as they ever afterwards bore were engraved, in written characters, beneath the illustrations. The imprint of the publishers was then also added to the plates. An examination of the illustrations in different copies of the first edition, shows that in many of them there are slight variations in the details. No doubt this arose from the necessity of having, in order to meet the unprecedented demand, more than one plate etched from which to print, or from the fact of the plates being renewed as those first etched got worn out.

PICKWICK. "Seymour" and "Buss" illustrations.

Mr. Seymour's family, in the year 1849, and subsequently his son in a letter to the *Athenæum*, in March, 1866, put forth a claim on behalf of the artist for having in some way had share in the invention of the book, by supplying designs to which the letter-press was written or adapted. In the preface to the "cheap" edition of *Pickwick* (1847), Dickens gave an interesting narrative of the origin of the work, the truth of which was confirmed by Mr. Chapman, one of the publishers; and then, and subsequently in reply to the assertions of Seymour's son, Dickens stated what almost every one will readily believe, that it was from proof sheets of the first number of the work that Seymour made his drawing of the club and the portrait of its founder, Mr. Pickwick. — A claim for similarly having a share in the invention of the plot and characters in *Oliver Twist*, was put forth by George Cruikshank. See page 14.

Seymour's claim.

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* **Mr. R. K. Browne's Recollections of the Plates.**

Mr. H. K. Browne, to Compiler of this Bibliography, March 15, 1879.—"In reply to your queries about 'Pickwick'—The *first* plates I etched were for No. 4—*The Upset* and *Sam Weller*. The *second* plates—*The fat boy awake* and *The effects of the Salmon*—were for No. 3, to supersede the two etchings by 'Buss,' which were cancelled, I daresay (but I have forgotten). I think I signed myself as 'Nemo' to my first etchings (those of No. 4) before adopting 'Phiz' as my soubriquet to harmonize—I suppose—better with Dickens's 'Boz.' The sale increased so rapidly that I had to etch *duplicate* plates. This will account for any slight variations in different numbers."

"Phiz's" recollections.

III. OLIVER TWIST.

Oliver Twist.

OLIVER TWIST; OR THE PARISH BOY'S PROGRESS. Begun in the second number of *Bentley's Miscellany* (of which serial Dickens was the first editor), in Feb., 1837, and continued in monthly portions till March, 1839. Published in 3 vols., post 8vo, in advance of its completion in the *Miscellany*, in October, 1838, with twenty-four Illustrations by George Cruikshank. No Preface. Price, 25s. London: Richard Bentley, New Burlington-street. 1838.

Second and third editions.

A Second Edition, in the same size of page and number of volumes, was soon afterwards issued by the same publisher; and what remained on hand of this edition, together with the copyright of the work, having, in June, 1840, been purchased from Mr. Bentley by the author, for the sum of £2250, a *Third Edition*, in every way similar, was issued, but with "the Author's preface to the third edition," dated "Devonshire Terrace, April, 1841." London: Chapman & Hall. 1841.

The "Green leaf" edition.

Edition in One Volume. Issued with the same plates as the former editions, in ten monthly parts, demy 8vo, at 1s. each, uniform with *Pickwick* and *Nickleby*,—commencing January, 1846. The first page of the wrapper of the parts, was from a design by George Cruikshank, and depicted eleven scenes (mostly different from those represented in the work), illustrating the incidents in the novel. Preface: a reprint, with same date, of that of the third edition. Published complete in one volume, pp. 311, cloth, 11s. London: Published for the Author by Bradbury & Evans, Whitefriars. 1846.

Oliver Twist was afterwards often re-issued in the last-described form, in green cloth, either with or without date.

Extra illustrations.

The Twist and Nickleby Scrap Sheet.—Under the title of "Cheap Illustrations to Boz," Mr. John Cleave, Shoe Lane, Fleet-street, publisher of *Cleave's Gazette of Variety and Amusement*, issued a two-penny sheet of illustrations, entitled "The Twist and Nickleby Scrap "Sheet, containing twenty-four engraved [on wood] Portraits of "the Characters in Oliver Twist and Nicholas Nickleby, enriched "with poetic effusions by A. Snodgrass, Esq., M.P.C." This and the *Weller Scrap Sheet* were advertised by the publisher as "alike "fitted for the scrap book of the Mansion or the walls of the "Cottage."

George Cruikshank and the "Oliver Twist" Illustrations.

Cruikshank's claim.

R. S. Mackenzie, in his "Life of Dickens," (see page 61), gave publicity to a claim which Cruikshank made to him so early as 1847, of having originated the main features of the story of *Oliver Twist*. Visiting Cruikshank in that year, he had, he says, examined with curiosity a bundle of drawings in which the criminal characters in the story referred to were represented. Cruikshank, seeing the interest Mackenzie manifested in them, said that just in the same way as he had done, Dickens had one time dropped in and looked over those

identical drawings, and on coming to the one which represented Fagin in the condemned cell, was so forcibly struck with it as to say that he was tempted to change the plot of his then running story, and to bring Oliver up to London, and after taking him into the thieves' den, to carry him safely through it without sin or shame. "I consented," Cruikshank was represented as saying to Mackenzie, "to let him write up to as many of the designs as he "thought would suit his purpose; and that was the way in which "Fagin, Sikes, and Nancy were created. My drawings suggested "them rather than his strong individuality suggested my draw-"ings." Mr. Forster, in his *Life of Dickens* (first ed., vol. 1, p. 133), refers to this statement; and to show that the assertion was incorrect, and that the story was independent in its construction, quotes a letter from Dickens to the artist, in which he (Dickens) states that on his return to town he had seen the illustrations for the last volume for the first time, and suggests that Cruikshank should draw afresh one illustration which he thought was unsuitable for the text. Mr. Forster said that his ability to produce the letter —(which was afterwards reproduced in *fac-simile* in vol. 2, pp. 321, 322)—spared him the necessity of "characterising the tale by "the one unpolite word (in three letters) which alone would "have been applicable to it." Cruikshank himself, soon after the publication of Mr. Forster's denial, not only in a letter to the *Times* put forth a claim for originating some of the characters and incidents in the story, but took occasion, in a pamphlet entitled *The Artist and The Author*,*—in which he claimed to have worked in concert with and generally in advance of Mr. Harrison Ainsworth in the production of *The Tower of London* and several other of that author's novels,—to defend Mackenzie against Forster's attack regarding the statement which that gentleman had made. He affirmed the accuracy of the story; and in reply to a question that had been asked publicly, why he had not till lately claimed to be the originator of *Oliver Twist*, said—"Ever since these works [*Oliver "Twist* and the others regarding which he was at the time writing] "were published, and even while they were in progress, I have in "private society, when conversing upon such matters, always ex-"plained that the *original ideas and characters* of these works had "*emanated from me.*" It was in consequence of this asseveration that Mr. Forster took the trouble to provide in the second volume of the "Life" the *fac-simile* above referred to. — For a somewhat similar claim, put forth on behalf of Mr. Seymour the artist, for suggesting the characters and machinery of *Pickwick*, see page 13.

The above controversy occurred in 1872. Mr. Forster died on 1st Feb., 1876; and Mr. Cruikshank on 1st Feb., 1878, exactly two years later.

Oliver Twist.

Cruikshank's claim.

Death of Cruikshank.

* "The Artist and the Author: a Statement of Facts, by the Artist, George "Cruikshank, proving that the distinguished author, Mr. W. Harrison Ains-"worth, is 'labouring under a singular delusion' with respect to the origin of "*The Miser's Daughter, The Tower of London*, &c. London: Bell & Daldy, York-"street, Covent Garden, 1872." — This publication is now scarce. Originally published in sixteen pages, demy octavo, price sixpence, it ran through at least two editions. It is now (Mar. 1879) priced in second-hand catalogues at 3s.

IV. NICHOLAS NICKLEBY.

NICKLEBY. **THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY. With 39 Illustrations by Phiz; and Portrait after Maclise, engraved by Finden. Issued in twenty monthly parts, demy 8vo, 1s. each, commencing April, 1838, and closing October, 1839,—parts 19 and 20 being issued together in the same wrapper. Published complete in one volume, pp. i.-xvi.; 1-624. Inscribed to W. C. Macready, Esq. Preface without date. London: Chapman & Hall, 186 Strand. 1839.**

Nickleby was specially announced by a rather curious and characteristic advertisement, on three pages demy octavo, of which the following is as nearly as possible a *fac-simile*:—

Special announcement.

THE NEW WORK BY THE AUTHOR OF "THE PICKWICK PAPERS."

ON *the Thirty-first of March will be published, to be continued Monthly, price One Shilling, and completed in Twenty Parts, the First Number of* "THE LIFE AND ADVENTURES OF NICHOLAS NICKLEBY;" *containing a faithful account of the Fortunes, Misfortunes, Uprisings, Downfallings, and complete career of the Nickleby Family—Edited by* "BOZ."—*And each Monthly Part embellished with Two Illustrations by* "PHIZ."

Proclamation.

Whereas we are the only true and lawful "**BOZ.**"

And Whereas it hath been reported to us, who are commencing a New Work to be called — THE

LIFE & ADVENTURES OF NICHOLAS NICKLEBY,

THAT some dishonest dullards, resident in the by-streets and cellars of this town, impose upon the unwary and credulous, by producing cheap and wretched imitations of our delectable Works. **And Whereas** we derive but small comfort under this injury, from the knowledge that the dishonest dullards aforesaid, cannot, by reason of their mental smallness, follow near our heels, but are constrained to creep along by dirty and little-frequented ways, at a most respectful and humble distance behind.

And Whereas, in like manner, as some other vermin are not worth the killing for the sake of their carcases, so these kennel pirates are not worth the powder and shot of the law, inasmuch as whatever damages they may commit, they are in no condition to pay any.

FIRSTLY, **This is to give Notice.**

TO PIRATES.

THAT we have at length devised a mode of execution for them, so summary and terrible, that if any gang or gangs thereof presume to hoist but one shred of the colours of the good ship NICKLEBY, we will hang them on gibbets so lofty and enduring, that their remains shall be a monument of our just vengeance to all succeeding ages; and it shall not lie in the power of any Lord High Admiral on earth to cause them to be taken down again.

SECONDLY,

TO THE PUBLIC.

THAT in our new work, as in our preceding one, it will be our aim to amuse, by producing a rapid succession of characters and incidents, and describing them as cheerfully and pleasantly as in us lies; that we have wandered into fresh fields and pastures new, to seek materials for the purpose; and that, in behalf of NICHOLAS NICKLEBY, we confidently hope to enlist both their heartiest merriment and their kindliest sympathies.

THIRDLY,

TO THE POTENTATES OF PATERNOSTER-ROW.

THAT from the THIRTIETH DAY OF MARCH next, until further notice, we shall hold our Levees, as heretofore, on the last evening but one of every month, between the hours of seven and nine, at our Board of Trade, Number ONE HUNDRED AND EIGHTX-SIX in the STRAND, LONDON; where we again request the attendance (in vast crowds) of their accredited agents and ambassadors.

Gentlemen to wear knots upon their shoulders; and patent cabs to draw up with their doors towards the grand entrance, for the convenience of loading.

Given at the office of our Board of Trade aforesaid, in the presence of our Secretaries, EDWARD CHAPMAN & WILLIAM HALL, on this Twenty-eighth day of February, One Thousand Eight Hundred and Thirty-eight. *(Signed)* Boz.

Notwithstanding the terrors of this Proclamation, "Nickleby" was, as "Pickwick" had been before, imitated by the "dishonest dullards" or "pirates." See *Plagiaristic Titles and Continuations*, page 51.

Extra illustrations.

Additional Plates to *Nicholas Nickleby* were published in eight parts, 1s. each, from designs by "Peter Palette" [T. Onwhyn], the artist who provided the additional illustrations to the Pickwick Papers. London: E. Grattan, 51 Paternoster-row. 1839.

"*Heads from Nicholas Nickleby*," being portraits of twenty-four of the principal characters, from drawings by "Miss La Creevy," were also published, in a cleverly-illustrated wrapper, in six parts, demy 8vo, 6d. each. London: Robert Tyas, Cheapside. 1839.

V AND VI. HUMPHREY'S CLOCK.

Humphrey's Clock.

MASTER HUMPHREY'S CLOCK. With Illustrations on wood by George Cattermole and H. K. Browne; and, to the extent of one design each, by George Cruikshank and Daniel Maclise. Issued in 88 weekly numbers, Imperial 8vo, at 3d. each, commencing 4th April, 1840, and closing November 27, 1841; and in twenty monthly parts, some at 1s. and others at 1s. 3d.;—forming 3 volumes. Vol. I., 306 pp.; Vol. II., 306 pp.; Vol. III., 426 pp. The three volumes, cloth (cut edges) £1 6s. 6d. London: Chapman & Hall, 186 Strand. 1840-41.

Curiosity Shop.

The Old Curiosity Shop began at p. 37 of the first volume of the above work, and continued, with slight interruptions in its early part from the occasional appearance of detached papers, till it came to a close at p. 223 of the second volume.

Barnaby Rudge.

Barnaby Rudge began at p. 229 of the second volume, and was finished with its 82nd chapter at p. 420 of the third volume, after which the *Clock* was wound up by a closing paper from Master Humphrey (pp. 421-426).

The first volume of the work was dedicated to Samuel Rogers, and the preface was dated "Devonshire Terrace, York Gate, September, 1840." The preface of the second volume was dated, "Devonshire Terrace, London, March, 1841"; and the preface of the third and concluding volume was dated, "Devonshire Terrace, York Gate, November, 1841."

"WIND UP" OF THE "CLOCK."

"Clock" wound up.

The intention to wind up the "Clock" was intimated on the wrapper of No. 80, for Oct. 9, 1841, eight weeks before the work was brought

HUMPHREY'S CLOCK.

"Clock" wound up.

to a close. In an address to the Readers, it was explained that by the form of weekly publication the Author had often felt himself cramped and confined in a very irksome and harassing degree by the space in which he had been constrained to move, and had at last arrived at the conclusion that it would be better to abandon this scheme of publication in favour of the old and well-tried plan, which had only twelve gaps in the year instead of fifty-two. He also intimated his purpose of, in January following, paying a visit to America; and further stated it to be his intention to commence, "on the First of "November, eighteen hundred and forty-two, a new book in monthly "parts with the old green cover, in the old size and form, and at the "old price." This Address, which occupied a whole page, was dated "September, 1841." In a "Postscript" to this address (which was continued in succeeding numbers) on the wrapper of No 87 (Nov. 7, 1841), the penultimate number of the work, the author bade farewell to his correspondents and readers, "with a regret," he wrote, "like that we "feel in taking leave of Friends who have become endeared to us by "long and close connection; and I look forward with trustfulness and "pleasure to our next meeting."

Mutilation of Original edition.

The unsold stock of *Humphrey's Clock* was, soon after publication, divested of the introductory chapters, miscellaneous papers, &c., and *The Old Curiosity Shop* and *Barnaby Rudge* issued as independent works. In reference to this, the author, in the Preface to the next edition of *The Old Curiosity Shop*, published in 1848, in the first Cheap series of his works, says :—

"When the story was finished, that it might be freed from the incumbrance of associations and interruptions with which it had no kind of concern, I caused the few sheets of MASTER HUMPHREY'S CLOCK, which had been printed in connection with it, to be cancelled; and, like the unfinished tale of the windy night and the notary in 'The Sentimental Journey,' they became the property of the trunk-maker and the butterman. Though I now affect to make the confession philosophically, as referring to a bygone emotion, I am conscious that my pen winces a little even while I write these words But it was done, and wisely done; and MASTER HUMPHREY'S CLOCK, as originally constructed, became one of the lost books of the earth,—which, we all know, are far more precious than any that can be read for love or money."

Re-appearance of the introductory chapters.

The introductory, intercalary, and concluding chapters of "Humphrey's Clock," which were cancelled in the process of converting *The Old Curiosity Shop* and *Barnaby Rudge* into independent and unconnected stories, were reproduced as the "Other Stories" forming, with "Edwin Drood," a volume, in the *Charles Dickens Edition* (1867), *Household Edition* (1871), and *Illustrated Library Edition* (1873).

The Old Curiosity Shop and *Barnaby Rudge*, in their original imperial octavo form, when issued separately and as independent works, as above noticed, were sold at 13s. each.

Uniform edition.

Subsequently, both *The Old Curiosity Shop* and *Barnaby Rudge* were issued in demy 8vo, uniform with the other chief works of the author, and having all the original woodcuts.

Characteristic intimations.

During the publication of "Humphrey's Clock," the following intimations appeared on the wrappers of some numbers of that work :—

"*Master Humphrey's Clock.*"—Mr. Dickens begs to inform all those Ladies and Gentlemen who have tendered their Contributions for this

work, and all those who may now or at any future time have it in contemplation to do so, that he cannot avail himself of their obliging offers, as it is written solely by himself, and cannot possibly include any productions from other hands. This announcement will serve for a final answer to all correspondents, and will render private communications unnecessary.—*Wrapper of No.* 9, *for May* 30, 1840. HUMPHREY'S CLOCK.

Barnaby Rudge in "Master Humphrey's Clock." —Messrs. Chapman & Hall have the pleasure of announcing that BARNABY RUDGE will form the next Tale in "Master Humphrey's Clock." It will commence immediately upon the completion of "The Old Curiosity Shop," which will extend to about the forty-fifth number of the work. BARNABY RUDGE, though originally projected with a view to its separate publication in another and much more expensive form, will be, like its predecessor, written by Mr. Dickens expressly for these pages. 186 Strand, January, 1841.—*Wrapper of Number* 41, *for Jan.* 9, 1841.

Sibson's Illustrations to "Humphrey's Clock."—These illustrations (seventy-one in number) were issued in Parts, keeping pace with the publication of the "Clock." The parts were sold at 1s., and each contained four plates. On the wrapper of No. 20 of the "Clock,"—for Aug. 15, 1840,—intimation was made that already parts I., II., and III. of the Illustrations could be had. For volume I., twenty-two illustrations were prepared. On the wrapper of No. 46 of the "Clock," for December 13, 1841, a list was given of the illustrations which up to that time had been published. London: Robert Tyas, 8 Paternoster Row. 1841. SIBSON'S ILLUSTRATIONS.

Hands to "Humphrey's Clock."—Just before the completion of the first volume of "Humphrey's Clock," an advertisement appeared on the wrapper of No. 37 of that publication, for October 3, 1840, to the following effect:—"Early in November will be published (with the volume), Part I.—price 2s., containing six etchings—of *Hands to Humphrey's Clock, or Sketches from the Clock Case;*" a series of etchings on steel, "to illustrate 'The Old Curiosity Shop.' By 'Jacob Parallel.' London: G. Berger, Holywell Street, Strand. A Part will be published on the completion of each volume." On the wrapper of No. 52 (March 27, 1841), of the "Clock," a list was given of the illustrations in Parts I. and II. "PARALLEL'S" ILLUSTRATIONS.

Barnaby Rudge's Portrait Gallery. — While "Barnaby Rudge" was in course of issue, Mr. W. Britain, 11 Paternoster Row, advertised on one of the wrappers of that publication a series of illustrations as follows:—"All readers of *Humphrey's Clock* should purchase 'Barnaby Rudge's Portrait Gallery,' containing twenty splendid engravings, by E. Richardson. Price Twopence." PORTRAIT GALLERY.

Plates by H. K. Browne were also issued when the first cheap series (crown 8vo, double column) was published. For *The Old Curiosity Shop* (1848) the plates were as follows:—Little Nell and her Grandfather, The Marchioness, Barbara, and The Deathbed of Nell. For *Barnaby Rudge* (1849) the plates were,—Emma Haredale, Dolly Varden, Mrs. Varden and Miggs, and Hugh and Barnaby. Each set of four, price 1s., was done up in a green wrapper. London: Chapman & Hall, 186 Strand. These plates are now very scarce, and are often catalogued at eight or ten times their original price. "PHIZ'S" ILLUSTRATIONS.

VII. MARTIN CHUZZLEWIT.

CHUZZLEWIT.

THE LIFE AND ADVENTURES OF MARTIN CHUZZLEWIT—*his Relations, Friends, and Enemies. Comprising all his wills and his ways: with an Historical Record of what he did and what he didn't; showing, moreover, who inherited the family plate, who came in for the silver spoons, and who for the wooden ladles: the whole forming a complete Key to the House of Chuzzlewit. Edited by Boz.* [The portion of the above in italics, formed a part of the title on the wrapper of each part.] With forty Illustrations by H. K. Browne. Issued in twenty monthly parts, demy 8vo, 1s. each, commencing January, 1843, and ending July, 1844,—parts 19 and 20 being issued together in the same wrapper. Published complete in one volume, cloth, 21s., pp. xiv.; 624. Dedicated to Miss Burdett Coutts. Preface dated "London, June 25, 1844." London: Chapman & Hall. 1844.

Purpose.

Chuzzlewit was often re-issued in the same form, in green cloth, either with or without date.

Purpose in Chuzzlewit.—In the Preface to the first Cheap Edition of *Chuzzlewit* (1850), Dickens says,—"My main object in this story "was to exhibit in a variety of aspects the commonest of all the "vices; to show how Selfishness propagates itself; and to what a "grim giant it may grow, from small beginnings." And in reference to the American portion of the book he says,—"It is in no other "respect a caricature than it is an exhibition for the most part of "the ludicrous side of the American character—of that side which "is, from its very nature, the most obtrusive, and the most likely to "be seen by such travellers as Young Martin and Mark Tapley."

Postscript.

"POSTSCRIPT" TO "MARTIN CHUZZLEWIT."—At a public dinner given to Dickens in New York on the 18th of April, 1868, Dickens made, among his other remarks, a statement regarding the changes which he had, on that, his second visit, observed in the country—"changes moral, changes physical, changes in the amount "of land subdued and peopled, changes in the rise of vast new cities, changes in the "growth of older cities almost out of recognition, changes in the graces and ameni-"ties of life, changes in the Press, without whose advancement no advancement can "take place anywhere." "This testimony," he continued, "so long as I live, and "so long as my descendants have any right in my books, I shall cause to be repub-"lished as an appendix to every copy of those two books of mine [*Martin Chuzzle-"wit* and *American Notes*] in which I have referred to America. And this I will "do and cause to be done, not in mere love and thankfulness, but because I regard it "as an act of plain justice and honour." When this Postscript (dated "May, 1868") was added to *Chuzzlewit* in the "Charles Dickens" edition, as it was to the *Notes* in that edition, and to both of these works in the subseqent editions, Dickens added these sentences:—"I said these words with the greatest earnestness that I "could lay upon them, and I repeat them in print here with equal earnestness. So "long as this book shall last, I hope that they will form a part of it, and will be "fairly read as inseparable from my experiences and impressions of America.—"CHARLES DICKENS."

VIII. DOMBEY & SON.

DOMBEY & SON.

DEALINGS WITH THE FIRM OF DOMBEY & SON, WHOLESALE, RETAIL, AND FOR EXPORTATION. With forty Illustrations by H. K. Browne. Issued in twenty monthly parts, demy 8vo, 1s. each, commencing October, 1846, and ending April, 1848,—parts 19 and

20 being issued together in one wrapper. Dedicated to the Marchioness of Normanby; with Preface dated, "Devonshire Terrace, Twenty-fourth March, 1848." Issued in April in one volume, cloth, 21s., pp. xvi.; 624. London: Bradbury & Evans, 11 Bouverie street. 1848. DOMBEY.

Dombey & Son was often re-issued in the same form, in green cloth, either with or without date.

The *Fifth Number of Dombey* (in which Paul's death is told) excited great interest. It is said that Thackeray, electrified with the manner in which the incident was told, rushed into the *Punch* office, where Mark Lemon, the editor, was correcting manuscript, and dashing down the number on the table, said,—"There is no writing "against such power as this; one has no chance! Read that chapter "describing young Paul's death; it is unsurpassed; it is stupendous!" Lord Cockburn, in a letter of date 31st January, 1847, writing to Dickens, said,—"What a No. 5 you have given us! I have so cried "and sobbed over it last night; and again this morning; and felt "my heart purified by those tears, and blessed and loved you for "making me shed them; and I never can bless and love you enough." Effect of the fifth number. Thackeray and Cockburn.

Additional Plates by Phiz, were issued in separate numbers for this work: namely, (1) Full-length Portraits of Dombey & Carker, Miss Tox, Mrs. Skewton, Mrs. Pipchin, Old Sol and Captain Cuttle, Major Bagstock, Miss Nipper, and Polly, in a wrapper, price 2s. Also, (2) Portraits of Little Paul, Florence, Edith, and Alice, in a wrapper, price 1s. London: Chapman & Hall, 186 Strand. 1848. These plates being very scarce, and now much sought after, bring high prices,—often being catalogued at ten times their original price. Extra Illustrations.

"*What are the Wild Waves Saying?*" a sketch by the American Artist, James Hamilton (suggested by Paul Dombey's inquiry of Florence in the eighth chapter), had a little history attached to it. While Dickens was in Philadelphia (says the *Morning Post* of that city) on the occasion of his last visit in 1868, he was very anxious to purchase the painting of the above name—one of the artist's very best productions. But as it had been already sold, Dickens asked to see the original sketch; and being greatly pleased with it, he insisted upon buying it. Mr. Hamilton refused to sell the picture, but presented it to Dickens. Soon afterwards, the artist received a set of the author's novels, with an inscription as follows:—"Gad's-Hill "Place, Higham by Rochester, Kent, Monday, Twenty-fifth May, "1868. To Mr. James Hamilton, this set of my books, with best "thanks and regard. Charles Dickens."—The picture, when sold at the "Dickens sale" on 9th July, 1870, brought £47 5s. American artist's picture.

IX. DAVID COPPERFIELD.

THE PERSONAL HISTORY, ADVENTURES, EXPERIENCE, AND OBSERVATION OF DAVID COPPERFIELD, THE YOUNGER, OF BLUNDERSTONE ROOKERY. *Which he never meant to be Published on any Account.* [The above was the full title of the work, as given on the wrapper of each part.] With Forty Illustrations by H. K. Browne. Issued in twenty monthly parts, demy 8vo, 1s. each, com- COPPERFIELD.

COPPERFIELD.

mencing May, 1849, and ending Nov. 1850,—parts 19 and 20 being issued together in the same wrapper. Inscribed to the Hon. Mr. and Mrs. Richard Watson of Rockingham, Northamptonshire. Preface dated "London, October, 1850." The complete work published in November in one volume, cloth, 21s., pp. xvi.; 624. London: Bradbury & Evans, 11 Bouverie-street. 1850.

Copperfield was often re-issued in the same form, in green cloth, sometimes with and sometimes without date.

Dickens himself on "David Copperfield."

The author's partiality.

"Of all my books, I like this the best. It will be easily believed that I am a "fond parent to every child of my fancy, and that no one can ever love that "family as dearly as I love them; but, like many fond parents, I have in my "heart of hearts a favourite child, and his name is DAVID COPPERFIELD."—*Preface to First Cheap Edition.*

X. BLEAK HOUSE.

BLEAK HOUSE.

BLEAK HOUSE. With Forty Illustrations by H. K. Browne. Issued in twenty monthly parts, demy 8vo, 1s. each, commencing March, 1852, and ending September, 1853,—parts 19 and 20 being issued together in the same wrapper. Dedicated to the Author's "Companions in the Guild of Literature and Art." Preface dated, "London, August, 1853." The complete work published in September in one volume, cloth, 21s., pp. xvi.; 624. London: Bradbury & Evans, 11 Bouverie-street. 1853.

Bleak House was often re-issued in the same form, in green cloth, sometimes with and sometimes without date.

Types of character.

"*Bleak House*" *and its Personalities.*—Dickens imported into *Bleak House*, as he did into his other works, traits of character and expression—exaggerated, of course—which his quick observation had enabled him to detect and his retentive memory to treasure up for such use, in the sayings and doings of his associates and others.

W. S. Landor and Leigh Hunt.

Walter Savage Landor, for instance, was the original of the boisterous *Boythorn* of the story. In like manner, the gentle Leigh Hunt was the model whose airy qualities and often "gay and ostentatious wilfulness" developed under the novelist's hand into the careless, selfish, and impecunious *Harold Skimpole*. The resemblance

Resemblance detected.

in certain aspects between the real Hunt and the fictitious *Skimpole*, early attracted attention in literary circles, and early enough to cause Dickens to restrain his hand in the further portion of the work. After Hunt's death, and on occasion of a re-issue of his *Autobiography* in 1859, Dickens, in an article in *All the Year Round* (No. 35,

Dickens's explanation.

Dec. 24, 1859), alludes to the matter—"Four or five years ago, the "writer of these lines was much pained by accidentally encountering "a printed statement 'that Mr. Leigh Hunt was the original of "Harold Skimpole in *Bleak House*.' The writer of these lines is the "author of that book. The statement came from America. It is "no disrespect to that country, in which the writer has perhaps as "many friends and as true an interest as any man that lives, good-

"humouredly to state the fact that he has now and then been the "subject of paragraphs in Transatlantic newspapers more surpris- "ingly destitute of all foundation in truth than the wildest delusions "of the wildest lunatics. For reasons born of this experience, he "let the thing go by. But since Mr. Leigh Hunt's death, the state- "ment has been revived in England. The delicacy and generosity "evinced in its revival are for the rather late consideration of its "revivers. The fact is this:—Exactly those graces and charms of "manner which are remembered in the words we have quoted [a "quotation from an introductory chapter written by Mr. Hunt's son "for the *Autobiography*] were remembered by the author of the work "of fiction when he drew the character in question. Above all things, "that 'sort of gay and ostentatious wilfulness' in the humouring "of a subject, which had many a time delighted him, and impressed "him as being unspeakably whimsical and attractive, was the only "quality he wanted for the man he invented. Partly for this reason, "and partly (he has since often grieved to think) for the pleasure it "afforded him to find that delightful manner reproducing itself "under his hand, he yielded to the temptation of too often making "his character *speak* like his old friend. He no more thought that "the admired original would ever be charged with the imaginary "vices of the fictitious creature, than he has himself ever thought "of charging the blood of Desdemona and Othello on the innocent "Academy model who sat for Iago's leg in the picture."

Bleak House.

XI. LITTLE DORRIT.

Little Dorrit. With Forty Illustrations by H. K. Browne. Issued in twenty monthly parts, commencing December, 1855, and ending June, 1857,—parts 19 and 20 being issued together in the same wrapper. Dedicated to Clarkson Stanfield. Preface dated, "London, May, 1857." The complete work published in June in one volume, cloth, 21s., pp. xiv.; 625. London: Bradbury & Evans, 11 Bouverie-street. 1857.

Little Dorrit.

Little Dorrit was often re-issued in the same form, in green cloth, either with or without date.

"*Little Dorrit*" *Reviewed.*—Shortly after the publication of *Little Dorrit*, an article appeared in the *Edinburgh Review* (No. 215; July, 1857) entitled "The License of Modern Novelists," in which *Little Dorrit* was noticed at some length—in company with Mr. Charles Reade's *Never too late to Mend* and Mrs. Gaskell's *Life of Charlotte Brontë*—as being calculated by its exaggeration and caricature to beget in the minds of readers "hasty generalisations and false conclu- sions." A portion of chapter 10 of *Little Dorrit*—that portion which describes the "Circumlocution Office"—was quoted; and in com- menting upon it the reviewer said that here Dickens "stumbles upon "the happy phrase of the 'Circumlocution Office' as an impersonation "of the Government; strikes out the brilliant thought, repeated just "ten times in twenty-three lines, that whereas ordinary people want "to do their business, the whole art of Government lies in discovering "'how not to do it;' and with these somewhat unmeaning phrases he "proceeds to describe, in a light and playful tone, the government of

Edinburgh Review.

LITTLE DORRIT.

"his country." The Reviewer, in the twelve pages devoted to *Little Dorrit*, made at least one unhappy supposition, and one equally unhappy assertion, laying himself open to a scathing reply. In *Household Words* (No. 384) for August 1 following, Dickens replied, in an article entitled "Curious misprint in the Edinburgh Review." "The "name of Mr. Dickens," he says, "is at the head of this page, and the "hand of Mr. Dickens writes this article." "The License of Modern "Novelists," he continues, "is a taking title. But it suggests another "—the License of Modern Reviewers." And then proceeding, he refers to the supposition made in the review, that "Even the catastrophe "of *Little Dorrit* is evidently borrowed from the recent fall of houses "in Tottenham Court Road, which happens to have appeared in the "newspapers at a convenient period." Dickens replied to this, that the catastrophe, besides being carefully prepared-for all through the course of the story, was written, was engraven on steel, was printed, had passed through the hands of compositors and readers for the press, and was in type and in proof in the printing house of Messrs. Bradbury & Evans, before the accident in Tottenham Court Road occurred. He then takes up the assertion made by the Reviewer, that Government had not dealt in "Circumlocution" style with Rowland Hill and his scheme of penny postage, but had "adopted his "scheme, had given him the leading share in carrying it out. And "yet," continued the Reviewer, "this is the Government which Mr. "Dickens declares to be the sworn foe to talent, and a systematic "enemy to ingenuity." This injudicious assertion was torn to fragments in Dickens's most trenchant style; and he took the opportunity of showing that the Reviewer knew nothing whatever of the difficulties that the "Circumlocution Office" had for years thrown in the way of post-office reform, or of how it had, both before and after the adoption of the penny-post system, treated Mr. Hill. Affecting to consider that there had been a "misprint" in the review,—that "some other and perfectly different name had been sent to the "printer," Mr. Dickens said, "The Novelist will await the Reviewer's "correction of the press and substitution of the right name." "Will the Edinburgh Review," he continues, "take the next opportunity of manfully expressing its regret that in too distempered a "zeal for the Circumlocution Office, it has been betrayed, as to that "Tottenham Court Road catastrophe, into a hasty substitution of un-"truth for truth." The Review, in the next number, published a Note of a few lines, to the effect that Mr. Dickens having shown, in the reply above-mentioned, that he had in the course of his story prepared the way for the fall of the house towards its close, the assertion made by the Reviewer, that Dickens had had the catastrophe suggested to him by the fall of houses in Tottenham Court Road, was inapplicable. *But no reference was made to the Rowland Hill "misprint."*

Dickens's Reply.

XII. TALE OF TWO CITIES.

TALE OF TWO CITIES.

A TALE OF TWO CITIES. With Sixteen Illustrations by H. K. Browne. Published in weekly portions in *All the Year Round*, commencing with No. 1 of that periodical, issued on 30th April, 1859, and ending in the number published on 26th November following. Issued concurrently in eight monthly parts, demy 8vo, 1s. each, commencing June, 1859, and ending in December of that year,—

parts 7 and 8 being issued together in the same wrapper. Inscribed to Lord John Russell. Preface dated, "Tavistock House, London, November, 1859." The complete work published in December in one volume, cloth, 9s., pp. ix.; 254. London: Chapman & Hall, 193 Piccadilly. 1859. TALE OF TWO CITIES.

American Illustrations.—Messrs. T. B. Peterson & Brothers, Philadelphia, the chief American publishers of Dickens's works, intimate that they have expended over two thousand dollars in having sixty-four original designs made and engraved on wood for *A Tale of Two Cities*. These original designs are copyrighted in America, and can only be had in the editions issued by the above-named firm. AMERICAN ILLUSTRATIONS.

XIII. OUR MUTUAL FRIEND.

OUR MUTUAL FRIEND. With Forty Illustrations by Marcus Stone. Issued in twenty monthly parts, demy 8vo, 1s. each, commencing May, 1864, and ending November, 1865,—parts 19 and 20 being issued together in the same wrapper. Inscribed to Sir James Emerson Tennent. The complete work published in November, in two volumes, cloth, 22s. Vol. I., pp. xi.; 320. Vol. II., pp. viii.; 309. "Postcript in lieu of Preface" dated "September 2nd, 1865." London: Chapman & Hall, 193 Piccadilly. 1865. MUTUAL FRIEND.

XIV. EDWIN DROOD.

THE MYSTERY OF EDWIN DROOD. With twelve Illustrations by S. L. Fildes, and a Portrait engraved on steel, from a Photograph taken in 1868. Issued in six monthly parts, demy 8vo, 1s. each, commencing April, 1870, and ending September following. Meant to have comprised twelve monthly parts, but prematurely closed by the Author's death in June. Published, so far as completed, in one volume, cloth, 7s. 6d., pp. viii.; 190. London: Chapman & Hall, 193 Piccadilly. 1870. EDWIN DROOD.

The last page of *Edwin Drood* was written in the afternoon of the author's last day of consciousness,—8th June, 1870. Before Mr. Forster finished "The Life," he fell in with, among Dickens's papers, some pages of nearly illegible manuscript, which, on close inspection, proved to be a scene in which Sapsea, the auctioneer in the story, was introduced as the principal figure among a group of characters new to the work. Mr. Forster supposes that Dickens "having become a little nervous "about the course of the tale, from a fear that he might have plunged too soon into "the incidents leading on to the catastrophe, it had occurred to him to open some "fresh veins of character, incidental to the interest, though not correctly part of it, "and so to handle them in connection with Sapsea, as a little to suspend the final "development, even while assisting to strengthen it." This scene is given in "The "Life," first edition, vol. iii., pp. 433-439. Mr. Forster supplies a few sentences indicative of what the end of the story was to be, and gives his recollections of what had been told himself of the proposed course of the tale. But nothing of the main parts of the design, he informs us, had been written, except what was found in the published numbers. A professed continuation of the story (with an ending, however, different from that suggested by Mr. Forster) was published (Oct., 1871—May, 1872,) under the title of *John Jasper's Secret*. See *Plagiaristic Titles and Continuations*, page 51. Probable intended plot of "Drood."

Minor Works of Fiction.

I. HARD TIMES.

Hard Times.

HARD TIMES. FOR THESE TIMES. This Tale appeared first in weekly portions in *Household Words*, between the dates of 1st April and 12th August, 1854. Published complete in one volume, Post 8vo, cloth, 5s., pp. viii.; 352. Inscribed to Thomas Carlile. No Preface. London: Bradbury & Evans, 11 Bouverie-street. 1854.

American Illustrations.

American Illustrations.—Messrs. T. B. Peterson & Brothers, Philadelphia, the chief American publishers of Dickens's Works, intimate that they have had twenty-seven original designs made and engraved for *Great Expectations*. These original designs are copyrighted in America, and can only be had in the editions issued by the above-named firm.

II. GREAT EXPECTATIONS.

Great Expectations.

GREAT EXPECTATIONS.—This stery appeared first in *All the Year Round*, commencing on the 1st of December, 1860, and ending on the 3rd of August, 1861. Published immediately thereafter, complete in 3 vols., post 8vo, cloth, 31s. 6d. Inscribed to Chauncy Hare Townshend. London: Chapman & Hall, 193 Piccadilly. 1861.

In the following year, "A New Edition, in one Volume," was published with frontispiece and vignette by Marcus Stone. Post 8vo, cloth (pp. 524), 7s. 6d. London: Chapman & Hall, 193 Piccadilly. 1862.

III. HUNTED DOWN.

Hunted Down.

HUNTED DOWN. *A Story in Two Portions.* Written originally, in 1857, for *The New York Ledger*, an American newspaper, in which it appeared in the numbers for August 20 and 27 and September 3, 1859, illustrated with seven woodcuts. For this story the American publisher, Mr. Robert Bonner, gave Dickens £1000. It was afterwards reprinted in the numbers of *All the Year Round* for the 4th and 11th of August, 1860. It was also reprinted in *The Piccadilly Annual* (London: John Camden Hotten, 74 and 75 Piccadilly) for Christmas, 1870, with the following introduction:—"[This powerful story had its origin in the career of the "notorious Wainewright, the elegant and fascinating poisoner, who "used to charm Lamb, De Quincey, and Leigh Hunt with his light-"heartedness and amusing gossip. Dickens was much interested in "the history of this scoundrel, who died only a short time since in "Van Dieman's Land; and wrote the present story for a foreign

"newspaper proprietor, who gave him a thousand guineas [pounds]* "for his labour. It is not included in any English edition of the "great novelist's works.]" It has since been included in the *Illustrated Library Edition* and in the *Household Edition*, published by Messrs. Chapman & Hall.

IV. A HOLIDAY ROMANCE.

Holiday Romance.

A HOLIDAY ROMANCE. Written originally for "Our Young Folks," a Child's Magazine published in the United States by Messrs. Ticknor & Fields, in which it appeared during the months of January, March, April, and May, 1868. It was also published in *All the Year Round*, in January, February, and March, of the same year. For this tale, and for the one next-mentioned, as well as for "Hunted Down" already referred to, Dickens received from the American publishers a thousand pounds.* It has since been included in the *Illustrated Library Edition* and the *Household Edition*, published by Messrs. Chapman & Hall.

V. GEORGE SILVERMAN.

George Silverman.

GEORGE SILVERMAN'S EXPLANATION. Written originally in 1867 for the *Atlantic Monthly*, published by Messrs. Ticknor & Fields, New York, in which Magazine it appeared during the months of January, February, and March, 1868. For this story, as above-mentioned, the American publishers paid Dickens a thousand pounds.* Published also in *All the Year Round*, on the 1st and 8th of February, 1868. It has since been included in the *Illustrated Library Edition* and *Household Edition*, published by Messrs. Chapman & Hall.

The "Thousand Pounds" prices.

* THE "THOUSAND POUNDS" PRICES.—It can scarcely be supposed that the prices paid for these three last-mentioned stories, by "smart" American publishers, represented in any way the ordinary commercial value of such productions. Referring to *Hunted Down*, Mr. Forster, in "The Life," describes it as "a story not longer "than half of one of the numbers of *Chuzzlewit* or *Copperfield*," and then says—"Its "principal claim to notice was the price paid for it." And in a note referring to the similar price paid for the other two stories, he says, "There are no such instances, "I suppose, in the history of literature." The sums paid,—and it would be somewhat curious if Dickens was not himself aware of it,—were no doubt solely given on the advertising principle, and to produce that effect on the American mind which it is the aim of all who indulge in quackery to produce, and which in America, more than anywhere else, seems to yield a golden harvest to the advertiser.

Miscellaneous Works.

§ 1. PUBLICATIONS WHOLLY THE WORK OF DICKENS.

I. SUNDAY UNDER THREE HEADS.

Sunday under Three Heads.

SUNDAY UNDER THREE HEADS. *As it is; as Sabbath Bills would make it; as it might be made.* By Timothy Sparks. Illustrated by H. K. B. [Hablot K. Browne]. Pp. v., 49. Dedicated [June, 1836] to the Bishop of London. London: Chapman & Hall, 186 Strand. 1836.

II. THE STRANGE GENTLEMAN.

Strange Gentleman.

THE STRANGE GENTLEMAN. A Comic Burletta in Two Acts. By "Boz." With etched frontispiece by "Phiz." Performed at the St. James's Theatre, 29th of September, 1836. Pp. 64, in wrapper. London: Chapman & Hall. 1837.

A *fac-simile* reprint, minus the frontispiece, was published in 1878.

III. THE VILLAGE COQUETTES.

Village Coquettes.

THE VILLAGE COQUETTES. A Comic Opera, in Two Acts. By Charles Dickens. The Music by John Hullah. Dedicated to J. P. Harley, Esq., with date, "Furnival's Inn, 15th December, 1836." Demy 8vo., pp. 71. Brought out at the St. James's Theatre, Dec. 6, 1836. London: Richard Bentley. 1836.

A *fac-simile* reprint was published in 1878.

IV. IS SHE HIS WIFE?

Is She his Wife?

IS SHE HIS WIFE; OR, SOMETHING SINGULAR. An inedited Comic Burletta, in one act. Brought out at the St. James's Theatre, March 6, 1837.

V. SKETCHES OF YOUNG GENTLEMEN.

Young Gentlemen.

SKETCHES OF YOUNG GENTLEMEN. Illustrated by "Phiz." [H. K. Browne.] A companion volume to "Sketches of Young Ladies," by "Quiz," with six Illustrations by "Phiz," issued by the same Publishers, but not written by Dickens. Small 8vo. Boards, 3s. London: Chapman & Hall. 1838.

VI. SKETCHES OF YOUNG COUPLES.

Young Couples.

SKETCHES OF YOUNG COUPLES; with an urgent Remonstrance to the Gentlemen of England, being Bachelors or Widowers, at the present alarming crisis. By the Author of "Sketches of Young Gentlemen." Illustrated by "Phiz" [H. K. Browne]. Boards, 3s. London: Chapman & Hall. 1840.

VII. AMERICAN NOTES.

MISCELLANEOUS WORKS.

AMERICAN NOTES FOR GENERAL CIRCULATION. Two volumes, post 8vo, cloth, 21s. Dedicated to "Those friends of mine in "America who, giving me a welcome I must ever proudly remember, left my judgment free, and who, loving their country, can "hear the truth, when it is told good-humouredly and in a kind "spirit."* No Preface. London: Chapman & Hall, 186 Strand. 1842. American Notes.

The work appeared on 18th October. Several editions—a fourth was advertised before the end of the year—were subsequently published in the same form.

A Suppressed Chapter of "American Notes."—Dickens wrote a chapter intended to be introductory to *The Notes*, entitled "Introductory. And Necessary to be Read." That chapter it was, however, on the advice of Mr. John Forster and other friends, agreed should not be printed. But this on the part of Dickens so reluctantly, that Mr. Forster had "to undertake for its publication, when "a more fitting time should come." That time, Mr. Forster judged, had arrived at the period of his writing the second volume of "The Life," and in that volume it was accordingly given, forming pages 13–17 of the first edition. The chapter is characteristic of the writer, and its nature is indicated by the fact of its suppression. Suppressed Chapter of "The Notes."

VIII. PICTURES FROM ITALY.

PICTURES FROM ITALY. This work was published originally from January to March, 1846, in the *Daily News* (of which Dickens was, though for a few weeks only, first editor), under the title of *Travelling Letters written on the Road.* The first letter appeared in No. 1 of the *Daily News*, issued Jan. 1, 1846. The whole series was afterwards collected and published in one volume foolscap 8vo, pp. 270, with vignette illustrations on wood by Samuel Palmer. Price in cloth 6s. No Dedication or Preface. London: Published for the Author, by Bradbury & Evans, Whitefriars. 1846. Pictures from Italy.

IX. CHILD'S HISTORY OF ENGLAND.

A CHILD'S HISTORY OF ENGLAND. This work appeared first in *Household Words*, between the dates 25th January, 1851, and 10th December, 1853. Published in a complete form, 3 vols., cloth, 10s. 6d., with dedication to the Author's own children. Frontispieces from designs by F. W. Topham. London: Bradbury & Evans. 1854. A Child's England.

X. THACKERAY, IN MEMORIAM.

IN MEMORIAM. A brief Paper in memory of Thackeray. Published in *The Cornhill Magazine* for February, 1864. Thackeray.

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* But the Americans did not receive the strictures, whether truth or not, in the spirit in which Dickens evidently half (but perhaps only half) expected they would. The rage of many of them was excessive. On Dickens's second visit, more than twenty-five years afterwards, he was at times under an apprehension that the feeling against him had not quite died away; but at a dinner given to him in New York (18th April, 1868), before leaving for home, he made some remarks, somewhat even to his own mind of the nature of a reparation, and these he said he would cause to be inserted in all subsequent editions of the two works (*Chuzzlewit* and *The Notes*) in which he had referred to America. See "Postscript to *Chuzzlewit*," page 20. American dissatisfaction.

MISCELLANEOUS WORKS.

XI. REPRINTED PIECES.

Reprinted Pieces.

"REPRINTED PIECES."—Under this title have been grouped thirty-one sketches that first appeared between the years 1850 and 1856, in *Household Words*. In the first "Library Edition" (1858) and also in the last "Illustrated Library Edition" (1873) of Dickens's Collected Works, they were added to the second volume of *The Old Curiosity Shop*. In the "Charles Dicken's Edition" (1867), they appear in the same volume with *American Notes;* and in the "Household Edition" (1871), they are combined with *Edwin Drood* and *Other Stories*. The "Reprinted Pieces" originally appeared in *Household Words* in the following order :—

Chronological arrangement.

A Child's Dream of a Star,	In No.	6,	April 6, 1850.
The Begging Letter-writer,	,,	8,	May 18, ,,
A Walk in a Workhouse,	,,	9,	,, 25, ,,
The Ghost of Art,	,,	17,	July 20, ,,
The Detective Police,	,,	18,	,, 27, ,,
	,,	20,	Aug. 10, ,,
Three Detective Anecdotes,	,,	25,	Sept. 14, ,,
A Poor Man's Tale of a Patent,	,,	30,	Oct. 19, ,,
A Christmas Tree,	,,	39,	Dec. 21, ,,
"Births—Mrs. Meek of a Son,"	,,	48,	Feb. 22, 1851.
A Monument of French Folly,	,,	50,	March 8, ,,
Bill Sticking,	,,	52,	,, 22, ,,
On Duty with Inspector Field,	,,	64,	June 14, ,,
Our English Watering Place,	,,	71,	Aug. 2, ,,
A Flight,	,,	75,	,, 30, ,,
Our School,	,,	81,	Oct. 11, ,,
A Plated Article,	,,	109,	April 24, 1852.
Our Honourable Friend,	,,	123,	July 31, ,,
Our Vestry,	,,	127,	Aug. 28, ,,
Our Bore,	,,	133,	Oct. 9, ,,
Lying Awake,	,,	136,	,, 30, ,,
The Poor Relation's Story,	Christmas No.		Dec. 25, ,,
The Child's Story,	,,	,,	,, 25, ,,
Down with the Tide,	In No.	150,	Feb. 5, 1853.
The Noble Savage,	,,	168,	June 11, ,,
The Schoolboy's Story,	Christmas No.		Dec. 26, ,,
Nobody's Story,	,,	,,	,, 26, ,,
The Long Voyage,	In No.	197,	,, 31, ,,
Our French Watering Place,	,,	241,	Nov. 4, 1854.
Prince Bull : a fairy tale,	,,	256,	Feb. 17, 1855.
Out of Town,	,,	288,	Sept. 29, ,,
Out of the Season,	,,	327,	June 28, 1856.

All of Dickens's minor contributions to *Household Words* are not included in the above selection; but as these "Reprinted Pieces" were published in collected form during his lifetime, it is reasonable to conclude that the selection and arrangement, if not his own, had at least his sanction.

XII. THE UNCOMMERCIAL TRAVELLER.

Uncommercial Traveller

THE UNCOMMERCIAL TRAVELLER. Seventeen Papers under this title appeared in *All the Year Round*, between the 28th January and 13th Oct., 1860, and were published in one volume, post 8vo, cloth, 6s. Preface dated "December, 1860." Eleven additional Papers were added in the volume published in "The Charles Dickens Edition," in 1868. Subsequently, seven Papers, entitled "New Uncommercial Samples," appeared in *All the Year Round*. These final Papers (minus "A Fly-leaf in Life," but with the addition of two previous papers omitted in former issues) were added to the rest —making thirty-six in all—and issued in the "Illustrated Library Edition" (1875) and in the "Household Edition" (1877).

On their first appearance in *All the Year Round*, the articles of the first and second series bore no specific style, but were all covered by the general designation "The Uncommercial Traveller." In the list of contents attached to each volume of the periodical, however, the several articles had, for convenience of reference, a title given to them which, in the collected volume, is generally maintained, though not always. The last-given titles—those that appear in the volume—are adhered to in the list below, in which list the several papers appear in their true chronological order :—

FIRST SERIES OF "THE UNCOMMERCIAL TRAVELLER" PAPERS.

Chronological arrangement.

His General Line of Business,..... } The Shipwreck [of the Royal Charter], }	In No.	40,	Jan.	28,	1860.
Wapping Workhouse, ...	,,	43,	Feb.	18,	,,
Two Views of a Cheap Theatre, ...	,,	44,	,,	25,	,,
Poor Mercantile Jack, ...	,,	46,	March	10,	,,
Refreshments for Travellers, ...	,,	48,	,,	24,	,,
Travelling Abroad,.....	,,	50,	April	7,	,,
The Great Tasmania's Cargo, ...	,,	52,	,,	21,	,,
City of London Churches,.....	,,	54,	May	5,	,,
Shy Neighbourhoods,...	,,	57,	,,	26,	,,
Tramps, ...	,,	60,	June	16,	,,
Dullborough Town, ...	,,	62,	,,	30,	,,
Night Walks, ...	,,	65,	July	21,	,,
Chambers, ...	,,	69,	Aug.	18,	,,
Nurses' Stories, ...	,,	72,	Sept.	8,	,,
Arcadian London, ...	,,	75,	,,	29,	,,
The Italian Prisoner,.....	,,	77,	Oct.	13,	,,

SECOND SERIES OF "THE UNCOMMERCIAL TRAVELLER" PAPERS.

The Calais Night Mail, ...In	No.	210,	May	2,	1863.
Some Recollections of Mortality, ...	,,	212,	,,	16,	,,
Birthday Celebrations,.....	,,	215,	June	6,	,,
The Short-Timers, ...	,,	217,	,,	20,	,,
Bound for the Great Salt Lake,.....	,,	219,	July	4,	,,
The City of the Absent, ...	,,	221,	,,	18,	,,
An Old Stage-Coaching House,.....	,,	223,	Aug.	1,	,,
The Boiled Beef of New England, ...	,,	225,	,,	15,	,,
Chatham Dockyard,.....	,,	227,	,,	29,	,,

MISCELLANEOUS WORKS.

In the French-Flemish Country,	In No.	229,	Sept. 12, 1863.
Medicine-Men of Civilisation,	,,	231,	,, 26, ,,
Titbull's Almshouses,	,,	235,	Oct. 24, ,,
The Ruffian,	,,	494,	,, 10, 1868.

NEW UNCOMMERCIAL SAMPLES
In Second Series of "All the Year Round."

Aboard Ship,	In No.	1,	Dec. 5, 1868.
A Small Star in the East,	,,	3,	,, 19, ,,
A little Dinner in an hour,	,,	5,	Jan. 2, 1869.
Mr. Barlow [of "Sandford and Merton"],	,,	7,	,, 16, ,,
On an Amateur Beat,	,,	13,	Feb. 27, ,,
A Fly-leaf in Life,*	,,	25,	May 22, ,,
A Plea for Total Abstinence,	,,	27,	June 5, ,,

* Not printed in the collected edition.

XIII. UNCOLLECTED PIECES.

Uncollected Pieces.

UNCOLLECTED PIECES.—While Dickens edited *Bentley's Miscellany* during the years 1837, 1838, he furnished to that Magazine the following miscellaneous articles:—"The Public Life of Mr. Tulrumble, Mayor of Mudfog," "The Pantomime of Life," and two "Reports of the Proceedings of the Mudfog Association,"—the latter being intended for a burlesque on the proceedings at the meetings of the British Association, then recently established. These articles have not been included in any English edition of Dickens's writings: possibly because he might not, while superintending the issue of his collected works in 1867, think them worthy of a place among his later productions; probably because the copyright had not been repurchased from Mr. Bentley. They are, however, trifles. They have been published by T. B. Peterson & Brothers, of Philadelphia, in the edition of the *Sketches* issued by that firm. — The miscellaneous contributions of Dickens to his own Periodicals, are not all known.

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§ 2. PUBLICATIONS TO WHICH DICKENS CONTRIBUTED ONLY A PORTION.

Grimaldi.

MEMOIRS OF JOSEPH GRIMALDI. Edited by "Boz." With half-length Portrait of Grimaldi, after S. Raven, and twelve Illustrations by George Cruikshank. [In addition to editing this work Dickens wrote a characteristic Preface, dated "Doughty-street, February, 1838."] 2 vols., post 8vo. London: Richard Bentley. 1838. Several times reprinted.

Pic-Nic Papers.

THE PIC-NIC PAPERS. By various Hands. Edited by Charles Dickens. With Illustrations by George Cruikshank, Phiz, &c. Three volumes, post 8vo. [To this book, published for the benefit of Mrs. Macrone, widow of his first publisher, Dickens contributed the Preface, and also the opening story, "The Lamplighter."] London: Henry Colburn. 1841.

PROLOGUE. To "The Patrician's Daughter," by Westland Marston. This tragedy was, on Dickens's recommendation, brought out at Drury Lane, by Macready, on Saturday, December 10, 1842, when that greater actor himself recited the prologue from the pen of Dickens.

PREFACE and DEDICATION. To "The Evenings of a Working "Man, being the Occupation of his Scanty Leisure," by John Overs. [The "Preface, relating to the Author," and also the dedication to Doctor Elliotson, dated June, were written by Dickens.] London: T. C. Newby. 1844.

THE LAZY TOUR OF TWO IDLE APPRENTICES. A joint production of Dickens and Wilkie Collins. Appeared in weekly portions in *Household Words*. 1857.

INTRODUCTION. To "Legends and Lyrics," by Adelaide Anne Proctor. [The Introduction was from the pen of Dickens.] London: Bell & Daldy. 1866.

Christmas Books.

(For Christmas, 1843.)

A CHRISTMAS CAROL. IN PROSE. *Being A Ghost Story of Christmas.* With four coloured Illustrations and four Woodcuts by John Leech. Preface dated "December, 1843." Foolscap 8vo, pp. 166. In cloth, 5s. London: Chapman & Hall, 186 Strand. 1844.

The Carol.

Costly Copy of the "Carol."—At the sale of the library of the late William Makepeace Thackeray, author of "Vanity Fair," &c., a copy of the *Christmas Carol*, inscribed, "W. M. Thackeray, from "Charles Dickens (whom he made very happy once a long way "from home)," was eagerly competed for, and finally became the property of Her Majesty for the sum of £25 10s.

Reprint.—In December, 1873, *The Carol* was republished in post octavo, printed from the old sterotype plates, but each page of letter-press surrounded with red lines, to occupy the margin afforded by the larger-sized paper. Leech's etchings were coloured, as in the original issue, but the impressions were very inferior. In red cloth, gilt edges, 5/. London: Chapman & Hall, 193 Piccadilly. No date.

(For Christmas, 1844.)

THE CHIMES. *A Goblin Story of some Bells that rang an Old Year out and a New Year in.* With engraved frontispiece and title by D. Maclise, R.A.; and eleven woodcut illustrations by C. Stanfield,

The Chimes.

CHRISTMAS BOOKS.

R.A.; John Leech; and Richard Doyle. No Dedication or Preface. Foolscap 8vo, pp. 175. In cloth, 5s. London: Chapman & Hall, 186 Strand. 1845.

(For Christmas, 1845.)

The Cricket.

THE CRICKET ON THE HEARTH. *A Fairy Tale of Home.* With frontispiece and title engraved on wood after D. Maclise, R.A.; and twelve woodcut illustrations by C. Stanfield, R.A.; E. Landseer, R.A.; John Leech; and Richard Doyle. Inscription to Lord Jeffrey, dated "December, 1845." Foolscap 8vo, pp. 174. In cloth, 5s. London: Printed and Published for the Author by Bradbury & Evans, 90 Fleet-street and Whitefriars. 1846.

(For Christmas, 1846.)

Battle of Life.

THE BATTLE OF LIFE. *A Love Story.* With frontispiece and title engraved on wood after D. Maclise, R.A.; and eleven other woodcut illustrations by D. Maclise, R.A.; C. Stanfield, R.A.; John Leech, and Richard Doyle. Inscribed, without date, to the Author's "English Friends in Switzerland." Foolscap 8vo, pp. 175. In cloth, 5s. London: Bradbury & Evans, Whitefriars. 1846.

(For Christmas, 1848.)

Haunted Man.

THE HAUNTED MAN AND THE GHOST'S BARGAIN. *A Fancy for Christmas Time.* With frontispiece and title engraved on wood after John Tenniel, and fourteen other woodcut illustrations by C. Stanfield, R.A.; John Leech, Frank Stone, and John Tenniel. No Dedication or Preface. Foolscap 8vo, pp. 188. In cloth, 5s. London: Bradbury & Evans, 11 Bouverie-street. 1848.

Re-Issues.—All of the *Christmas Books* ran through many editions in their original form. By the end of the year following the first issue of *The Carol*, fifteen thousand copies had been sold,—the first edition, 6000; from the second to the seventh, 7000; an eighth, 2000. Of the three succeeding tales, "more than double the numbers of *The Carol* were at once sold."—"The Life," vol. ii., p. 65.

COLLECTED EDITION.

Collected edition.

CHRISTMAS BOOKS.—Under this collective title, the five works were published in one volume, demy octavo, pp 465, with most of the original illustrations—there being, however, 1 less in *The Carol*, 5 less in *The Chimes*, 6 less in *The Cricket*, 5 less in *The Battle of Life*, and 4 less in *The Haunted Man*. In green cloth, gilt with emblematic designs, gilt edges, 10/. London: Chapman & Hall. 1869. (Subsequently re-published, without date, uncut edges, to range with the "green leaf" series.)

Christmas Numbers of "Household Words."

Christmas Numbers.

1850.—"*The Christmas Number.*" Price 2d. To this Dickens contributed "A Christmas Tree." *

Household Words.

1851.—"*Extra Number for Christmas.*" Price 2d. To this Dickens contributed "What Christmas is as we grow older."

1852.—"*A Round of Stories by the Christmas Fire.*" Price 3d. To this Dickens contributed "The Poor Relation's Story."

1853.—"*Another Round of Stories by the Christmas Fire.*" Price 3d. To this Dickens contributed "The Schoolboy's Story" and "Nobody's Story."

1854.—"*The Seven Poor Travellers.*" Price 3d. To this Dickens contributed the introductory pages; the first story, "Richard Doubledick;" and the conclusion, "The Road."

1855.—"*The Holly-Tree Inn.*" Price 3d. To this Dickens contributed "The Guest"; "The Boots"; and "The Bill."

1856.—"*The Wreck of the Golden Mary.*" Price 3d. To this Dickens contributed the introductory portion, "The Wreck."

1857.—"*The Perils of certain English Prisoners and their Treasure in Women, Children, Silver, and Jewels.*" Price 3d. To this Dickens contributed chapter I., "The Island of Silver-Store;" and chapter III., "The Rafts on the River."

1858.—"*A House to Let.*" Price 3d. To this Dickens contributed "Going into Society."

Christmas Numbers of "All the Year Round."

All the Year Round.

1859.—"*The Haunted House.*" Price 4d. To this Dickens contributed "The Mortals in the House," and "The Ghost in Master B.'s Room."

1860.—"*A Message from the Sea.*" Price 4d. To this Dickens contributed chapter I., "The Village;" chapter II., "The Money;" and chapter V., "The Restitution."

1861.—"*Tom Tiddler's Ground.*" Price 4d. To this Dickens contributed chapter I., "Picking up Soot and Cinders;" chapter VI., "Picking up Miss Kimmeens;" and chapter VII., "Picking up the Tinker."

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* For particulars regarding the portions which Dickens contributed to the "Christmas Numbers" of *Household Words* and *All the Year Round*, obligation is acknowledged to the "Chronological List" at the end of Forster's *Life of Dickens*.

CHRISTMAS NUMBERS.

1862.—"*Somebody's Luggage.*" Price 4d. To this Dickens contributed the introductory portion entitled, "His leaving it till called for;" and also "His Boots," "His Brown-Paper Parcel," and "His Wonderful End."

1863.—"*Mrs. Lirriper's Lodgings.*" Price 4d. To this Dickens contributed the first chapter, "How Mrs. Lirriper carried on the Business;" and the last, "How the Parlours added a few words."

1864.—"*Mrs. Lirriper's Legacy.*" Price 4d. To this Dickens contributed the first chapter, "Mrs. Lirriper relates How She went on, and went over;" and the last, "Mrs. Lirriper relates How Jemmy Topped Up."

1865.—"*Doctor Marigold's Prescriptions.*" Price 4d. To this Dickens contributed chapter I., "To be Taken Immediately;" chapter VI., "To be Taken with a Grain of Salt;" and the concluding chapter, "To be Taken for Life."

1866.—"*Mugby Junction.*" Price 4d. In this issue, the names of the contributors of each portion were given. Dickens is shown as contributing "Barbox Brothers," "Barbox Brothers & Co.," "The Boy at Mugby," and "The Signalman,"—fully a half of the publication.

1867.—"*No Thoroughfare.*" Price 4d. This was a joint production of Dickens and Wilkie Collins, and the respective authors contributed nearly equal portions.

Christmas Numbers brought to a close

This last was, so far as Dickens was concerned, the conclusion of the Christmas Numbers. When announcing, on the completion of the twentieth volume of *All the Year Round*, (28th of November, 1868), the New Series, which was to commence with the next number, on the 5th of December, he intimated his reasons for discontinuing this feature of the work. "The Extra Christmas Number," he wrote, "has now been so extensively, and regularly, and often "imitated, that it is in danger of becoming tiresome. I have there-"fore resolved (though I cannot add, willingly) to abolish it at the "highest tide of success."

The first four Christmas Numbers of *All the Year Round* were, like those of *Household Words*, issued without a wrapper; but in 1863 a blue wrapper was added to the letter-press, and this feature was continued in all that followed.

Some of the Christmas Numbers of *All the Year Round* attained, it is said, a circulation of nearly three hundred thousand.

For the resumption of the "Christmas Numbers" under the new editor (Charles Dickens, junior,) in *All the Year Round*, see page 60.

New Editions and Re-Issues.

THE FIRST CHEAP EDITION—1847-67.

CROWN OCTAVO.

First Cheap Edition. 1847-67.

The issue of this edition was first announced by Messrs. Chapman & Hall, 186 Strand, in a prospectus, accompanied by a specimen page, in the following terms:—"On Saturday, the 27th of March "[1847], will commence, in Weekly Numbers containing sixteen "clear and handsomely-printed pages, small 8vo, double column; "and in Monthly Parts sewed in a wrapper; a New Edition of the "Works of Mr. Charles Dickens." From the Address in this prospectus the following passages are taken:—

"On the 31st March, 1836, the publication of '*The Posthumous Papers of the Pickwick Club*' was began, in what was then a very unusual form,* at less than one-third of the price in the whole of an ordinary novel, and in Shilling Monthly Parts. On Saturday, the 27th of March, 1847, the proposed Re-issue, unprecedented, it is believed, in the history of Cheap Literature, will be commenced . . . To become, in his new guise, a permanent inmate of many English homes, where, in his old shape, he was only known as a guest, or hardly known at all: to be well-thumbed and soiled in a plain suit that will bear a great deal, by children and grown people, at the fireside and on the journey: to be hoarded on the humble shelf where there are few books, and to lie about in libraries like any familiar piece of household stuff that is easy of replacement: and to see and feel this—not to die first, or grow old and passionless: must obviously be among the hopes of a living author, venturing on such an enterprise. Without such hopes, it could never be set on foot. I have no fear of being mistaken in acknowledging that they are mine; that they are built, in simple earnestness and grateful faith, on my experience, past and present, of the cheering on of very many thousands of my countrymen and countrywomen, never more numerous or true to me than now; and that hence this CHEAP EDITION is projected. CHARLES DICKENS."

New Prefaces and Frontispieces

It was promised in the prospectus that a new Preface to each Tale would be published on its conclusion in Monthly Parts, and that a Frontispiece to each Tale, engraved on wood from a design by some eminent Artist, would also be given at the same time. The whole text was to be carefully revised and corrected throughout, by the Author. The works to be comprised in this edition were to end for the time with "*Martin Chuzzlewit*,"—completed in its original form in February, 1844, three years previous to the issue of this prospectus;—and, to guard the original editions from depreciation through this undertaking, the prospectus, besides stating that none of the original illustrations would constitute a part of the cheap edition, contained the following clause:—

—"Neither will any of the more recent writings of the Author; those now in course of publication ["Dombey & Son" was then being issued]

* The "very unusual form" referred to, was probably the size of page. For Dickens's own remark on the issue in Shilling Numbers, see page 11.

FIRST CHEAP EDITION. 1847-67.

or yet to come; appear in the CHEAP EDITION, until after the lapse of A VERY CONSIDERABLE PERIOD, and when their circulation in the original form shall, by degrees and in the course of years, have placed them on a level with their predecessors."

The Parts were issued in green wrappers, and the volumes in green cloth. The several New Prefaces were very interesting compositions. The various works appeared in the following order :—

Order of issue.

THE PICKWICK PAPERS. With frontispiece designed by C. R. Leslie, R.A. New Preface dated "London, September, 1847." Nos. 1 to 31, pp. 479. In cloth, 5s. London: Chapman & Hall, 186 Strand. 1847.

NICHOLAS NICKLEBY. With frontispiece from a painting by T. Webster, R.A. New Preface dated "Devonshire Terrace, May, 1848." Nos. 32 to 63, pp. 499. In cloth, 5s. London: Chapman & Hall, 186 Strand. 1848.

THE OLD CURIOSITY SHOP. With frontispiece from a painting by George Cattermole. New Preface dated "London, September, 1848." Nos. 64 to 85, pp. 344. In cloth, 4s. London: Chapman & Hall, 186 Strand. 1848.

BARNABY RUDGE. With frontispiece drawn by Hablot K. Browne. New Preface dated "London, March, 1849." Nos. 86 to 109, pp. 380. In cloth, 4s. London: Chapman & Hall, 186 Strand. 1849.

MARTIN CHUZZLEWIT. With frontispiece from a drawing by Frank Stone. New Preface dated "London, November, 1849." Nos. 110 to 141, pp. 496. In cloth, 5s. London: Chapman & Hall, 186 Strand. 1849.

OLIVER TWIST. With frontispiece by George Cruikshank. New Preface dated "Devonshire Terrace, March, 1850." Nos. 142 to 160, pp. 291. In cloth, 3s. 6d. London: Chapman & Hall, 186 Strand. 1850.

AMERICAN NOTES. With frontispiece by C. Stanfield, R.A. New Preface dated "London, 22nd June, 1850." Nos. 161 to 172, pp. 175. In cloth, 2s. 6d. London: Chapman & Hall, 186 Strand. 1850.

SKETCHES BY BOZ. With frontispiece by George Cruikshank. New Preface dated "London, October, 1850." Nos. 173 to 192, pp. 303. In cloth, 3s. 6d. London: Chapman & Hall, 193 Piccadilly (late 186 Strand). 1850.

CHRISTMAS BOOKS. Including "A Christmas Carol;" "The Chimes;" "The Cricket on the Hearth;" "The Battle of Life;" and "The Haunted Man." With frontispiece by John Leech. New Preface dated "London, September, 1852." Nos. 193 to 209, pp. 266. In cloth, 3s. 6d. London: Chapman & Hall, 193 Piccadilly. 1852.

Close of first series in 1852

The last-mentioned work, published complete nearly two years after the one which preceded it, concluded for the time the issue of the Cheap Series. The Preface to this volume commences with the following sentence :—"I have included my little Christmas Books "in this cheap edition, complying with a desire that has been repeat-"edly expressed to me, and hoping that they may prove generally "acceptable in so accessible a form."

CONTINUATION OF CHEAP EDITION.

A Second and a Third Series of volumes of the Cheap Edition were subsequently issued, so as to include in this edition the later writings of the Author. Cheap Edition Resumed.

The Second Series was published by Messrs. Bradbury & Evans, and comprised the following :— Second series.

DOMBEY & SON. In cloth, 5/.
DAVID COPPERFIELD. In cloth, 5/.
BLEAK HOUSE. In cloth, 5/.
LITTLE DORRIT. In cloth, 5/.

The above Series was brought to a close in 1861.

The Third Series was published by Messrs. Chapman & Hall, and comprised the following :— Third series.

GREAT EXPECTATIONS. 1863. In cloth, 5/.
TALE OF TWO CITIES. 1864. In cloth, 5/.
HARD TIMES and PICTURES FROM ITALY. 1865. In cloth, 5/.
THE COMMERCIAL TRAVELLER. 1865. In cloth, 4/.
OUR MUTUAL FRIEND. 1867. In cloth, 5/.

NOTE.—The Compiler has not in his possession, and cannot get access to, a set of the first edition of either the Second or Third Series of the Cheap Edition, with which to compare the above particulars obtained from "The Life."

FIRST LIBRARY EDITION—1858-59.

POST OCTAVO.

The prospectus of the first "Library Edition" consisted of a single octavo page, and the announcement was as follows :— First Library Edition. 1858-59.

"*New and complete Edition of the works of Mr. Charles Dickens.*

"On the First of January, 1858, will be published the first Monthly Volume, price Six Shillings, of a new and complete Library Edition of the works of Mr. Charles Dickens, beautifully printed in Post Octavo, and carefully revised by the Author.

"This Library Edition is undertaken with a view to the presentation of the whole of Mr. Dickens's writings in a far more convenient form, at once for present perusal and for presentation, than any of these have yet appeared in. A new fount of type has been made expressly for the purpose, and great care has been taken to render the series legible, compact, and handsome.

"The Library Edition will comprise twenty-two monthly volumes, price six shillings each; and a volume will be published on the first of every month. Chapman & Hall, 19 Piccadilly; and Bradbury & Evans, 11 Bouverie-street."

The first volume of this series appeared as announced, with a dedication to John Forster, Dickens's intimate friend, and subsequently his biographer, who died on 1st February, 1876. The larger novels were each in two volumes. The "Sketches" and "Oliver Twist" were in one volume each. To the second volume of "The Old Curiosity Shop" were added the "Reprinted Pieces" taken from the author's contributions to *Household Words*. To the second volume

First Library Edition. 1858-59.

of "Barnaby Rudge," was added "Hard Times." "Pictures from Italy" and "American Notes" together form one volume. The issue was continued monthly till November, 1859. The later books and writings were added in subsequent volumes.

FIRST "ILLUSTRATED" EDITION.

POST OCTAVO.

First Illustrated Library Edition.

To the later issues of the Library Edition above-mentioned, the original illustrations were added; and, in this condition, the volumes were first charged 7s. 6d. each, and latterly 8s. When finally completed, with the author's contributions to *Household Words* and *All the Year Round*, — including the "Christmas Stories" that appeared in both of these periodicals, — the series formed thirty volumes, in cloth, price £12.

THE PEOPLE'S EDITION — 1865.

CROWN OCTAVO.

People's Edition. 1865.

This was a re-issue, in green paper boards, of the Cheap Edition. The Prospectus consisted of a single leaf, headed "The People's Pickwick," with a woodcut of Mr. Pickwick standing on a chair as if in the act of addressing an audience—being an enlarged copy of his figure as it is given in Seymour's first illustration facing page 2 of the original issue of "Pickwick," entitled "Mr. Pickwick addresses the Club." Under the wood-cut was the following brief announcement :—

"Messrs. Chapman & Hall beg to announce the PEOPLE'S EDITION of the works of Mr. CHARLES DICKENS, in Monthly Volumes, price Two Shillings each; commencing with 'The Pickwick Papers' in two volumes. Volume One on March the 30th [1865.]"

THE CHARLES DICKENS EDITION — 1867-1871.

CROWN OCTAVO.

Charles Dickens Edition. 1867-71.

This Edition was announced in 1867, and originated from suggestions of the American publishing firm of Ticknor & Fields. The English publishers were Messrs. Chapman & Hall. The address in the Prospectus contained the following passages :—

"Twenty years have elapsed since the first stereotype plates were cast for cheap editions of this series of books. It is considered that the time has come for reprinting them in a far more agreeable and remarkable form, and for offering them to the public in association with every available modern advantage. In the new edition now announced, each Novel will be completed in a single volume. . . . Every volume will contain eight of the original Illustrations, selected as the best. Every volume will be printed in clear type, on fine toned paper, and will be strongly bound in red cloth.

"The edition will bear the distinguishing fac-simile Title: 'The Charles Dickens Edition' [the name being a fac-simile of the Author's

autograph.] This Title, appended to every volume, may suggest to the Author's countrymen his present watchfulness over his own Edition, and his hope that it may remain a favourite with them when he shall have left them for ever. On the other side of the Atlantic it may perhaps act as a reminder that he has arranged with Messrs. Ticknor & Fields, of Boston, to reproduce his works (in this edition and in others) in the United States, with a just recognition of his claims as their author. If the great American people should see any reason for recognising those claims too, without detriment to themselves, the imprint of Messrs. Ticknor & Fields will henceforth afford them their opportunity.

CHARLES DICKENS EDITION. 1867-71.

"The first volume will be published at the end of May [1867], and the series will be issued monthly."

The Edition thus announced, and which was dedicated to John Forster, was finally completed in twenty-one volumes, price £3 9s. 6d. The works are enumerated below in the order in which they were arranged in the Prospectus,—an arrangement like that perhaps of all the other re-issues, except the Illustrated Library Edition of 1873-77, curiously or capriciously unsystematic as regards their original chronological issue. The four volumes at the bottom of the list were not included in the Prospectus,—"Our Mutual Friend" being then only in course of publication in shilling parts; while "Edwin Drood" was not written till nearly three years later. The "Child's History," issued in July, 1870, for the time closed the series; but "Edwin Drood," &c., and "Christmas Stories from Household Words," were, after the author's death, added, making the Edition complete. None of the volumes were dated.

The following, with the volumes finally added, as explained above, is the completed list—(Several of the volumes here marked 3s. were afterwards charged 3s. 6d.):—

Order of issue.

PICKWICK PAPERS, with 8 illustrations,.....3s. 6d.
MARTIN CHUZZLEWIT, with 8 illustrations, ...3s. 6d.
OLIVER TWIST, with 8 illustrations, ...3s.
DOMBEY & SON, with 8 illustrations, ...3s. 6d.
OLD CURIOSITY SHOP, with 8 illustrations, ...3s.
NICHOLAS NICKLEBY, with 8 illustrations, ...3s. 6d.
DAVID COPPERFIELD, with 8 illustrations, ...3s. 6d.
BARNABY RUDGE, with 8 illustrations, ...3s.
CHRISTMAS BOOKS, with 8 illustrations, ...3s.
BLEAK HOUSE, with 8 illustrations,.....3s. 6d.
AMERICAN NOTES and REPRINTED PIECES, with 8 illustrations, 3s.
TALE OF TWO CITIES, with 8 illustrations,.....3s.
LITTLE DORRIT, with 8 illustrations, ...3s. 6d.
SKETCHES BY BOZ, with 8 illustrations, ...3s.
GREAT EXPECTATIONS, with 8 illustrations, ...3s.
HARD TIMES and PICTURES FROM ITALY, with 8 illustrations, 3s.
UNCOMMERCIAL TRAVELLER, with 4 illustrations, ...3s.

OUR MUTUAL FRIEND, with 8 illustrations, ...3s. 6d.

Charles Dickens Edition. 1867-71.

CHILD'S HISTORY OF ENGLAND, with 4 illustrations, ...3s. 6d.
EDWIN DROOD AND OTHER STORIES, with 8 illustrations, ...3s. 6d.
CHRISTMAS STORIES from *Household Words* and *All the Year Round*, with 8 illustrations, ...3s. 6d.

Notwithstanding the anticipations expressed in the Prospectus, this Edition was neither so well nor so accurately printed as the first double-column Cheap Edition.

THE HOUSEHOLD EDITION — 1871-1879.

CROWN QUARTO.

This Edition was, in June, 1871, thus announced :—

"CHARLES DICKENS'S WORKS.

"HOUSEHOLD EDITION.

Household Edition. 1871-79.

"Messrs. Chapman & Hall purpose to publish, in Weekly Penny Numbers, with two new illustrations in each number, the Works of the late CHARLES DICKENS.

"The Series will commence with 'OLIVER TWIST,' the first number of which will be published on July 1.

"Messrs. Chapman & Hall trust that by this Edition they will be enabled to place the works of the most popular British Author of the present day in the hands of all English readers.

"Number One and Part One will be issued at the same time."

The wrappers of the Parts and of the volumes in paper, were blue in colour. The volumes in cloth were green, handsomely gilt with emblematic figures. In January, 1878, the Series was for the time brought to a close by the issue of the "CHRISTMAS BOOKS." The following is a list of the volumes in the order of their issue :—

Order of issue.

OLIVER TWIST. With 28 illustrations by J. Mahoney. Nos. 1 to 13, pp. 204. In paper, 1s. 6d; cloth, 2s. 6d. Undated, but published Sep., 1871. London : Chapman & Hall, 193 Piccadilly.

MARTIN CHUZZLEWIT. With 29 illustrations by F. Barnard. Nos. 14 to 40, pp. 423. In paper, 3s.; cloth, 4s. Undated, but published May, 1872. London : Chapman & Hall, 193 Piccadilly.

DAVID COPPERFIELD. With 60 illustrations by F. Barnard, and Portrait of Dickens, as engraved by J. H. Baker, from a photograph taken in 1868 by Mason & Co., for the original issue of "Edwin Drood." Nos. 41 to 68, pp. 437. In paper, 3s.; cloth, 4s. Undated, but published Nov., 1872. London : Chapman & Hall, 193 Piccadilly.

BLEAK HOUSE. With 61 illustrations by F. Barnard. Nos. 69 to 96, pp. 440. In paper, 3s.; cloth, 4s. Undated, but published June, 1873. London : Chapman & Hall, 193 Piccadilly.

LITTLE DORRIT. With 58 illustrations by J. Mahoney. Nos. 97 to 123, pp. 423. In paper, 3s.; cloth, 4s. Undated, but published Dec., 1 873. London : Chapman & Hall, 193 Piccadilly.

PICKWICK PAPERS. With 56 illustrations by "Phiz" [Hablot K. Browne]. Nos. 124 to 148, pp. 400. In paper, 3s.; cloth, 4s. Undated, but published March, 1874. London: Chapman & Hall, 193 Piccadilly.

BARNABY RUDGE. With 46 illustrations by F. Barnard. Nos. 149 to 168, pp. 322. In paper, 3s.; cloth, 4s. Undated, but published Aug., 1874. London: Chapman & Hall, 193 Piccadilly.

TALE OF TWO CITIES. With 25 illustrations by F. Barnard. Nos. 169 to 180, pp. 176. In paper, 1s. 6d.; cloth, 2s. 6d. Undated, but published Nov., 1874. London: Chapman & Hall, 193 Piccadilly.

OUR MUTUAL FRIEND. With 58 illustrations by J. Mahoney. Nos. 181 to 207, pp. 420. In paper, 3s.; cloth, 4s. Undated, but published April, 1875. London: Chapman & Hall, 193 Piccadilly.

NICHOLAS NICKLEBY. With 59 illustrations by F. Barnard. Nos. 208 to 233, pp. 420. In paper, 3s.; cloth, 4s. Undated, but published Nov., 1875. London: Chapman & Hall, 193 Piccadilly.

GREAT EXPECTATIONS. With 30 illustrations by F. A. Fraser. Nos. 234 to 248, pp. 225. In paper, 1s. 9d.; cloth, 2s. 6d. Undated, but published Feb., 1876. London: Chapman & Hall, 193 Piccadilly.

OLD CURIOSITY SHOP. With 39 illustrations by C. Green. Nos. 249 to 266, pp. 274. In paper, 3s.; cloth, 4s. Undated, but published July, 1876. London: Chapman & Hall, 193 Piccadilly.

SKETCHES BY BOZ. With 34 illustrations by F. Barnard. Nos. 267 to 281, pp. 240. In paper, 1s. 9d.; cloth, 2s. 6d. Undated, but published Oct., 1876. London: Chapman & Hall, 193 Piccadilly.

HARD TIMES. With 20 illustrations by H. French. Nos. 282 to 290, pp. 134. In paper, 1s. 6d.; cloth, 2s. Undated, but published Jan., 1877. London: Chapman & Hall, 193 Piccadilly.

DOMBEY AND SON. With 62 illustrations by F. Barnard. Nos. 291 to 319, pp. 449. In paper, 3s.; cloth, 4s. Undated, but published July, 1877. London: Chapman & Hall, 193 Piccadilly.

THE UNCOMMERCIAL TRAVELLER. With 26 illustrations by G. Dalziel. Nos. 320 to 330, pp. 174. In paper, 1s. 9d.; cloth, 2s. 6d. Undated, but published Oct., 1877. London: Chapman & Hall, 193 Piccadilly.

CHRISTMAS BOOKS. With 26 illustrations by E. G. Dalziel. Nos. 331 to 343, pp. 200. In paper, 1s. 9d.; cloth, 2s. 6d. Undated, but published Jan., 1878. London: Chapman & Hall, 193 Piccadilly.

With the above, the HOUSEHOLD EDITION, as first arranged, terminated. But in Feb., 1878, the month following the publication of the last-mentioned volume, the Publishers issued the following intimation:—

"THE HOUSEHOLD EDITION OF THE WORKS OF CHARLES DICKENS.—Messrs. Chapman and Hall, having completed the publication of the

HOUSEHOLD EDITION. 1871-79.

Works of Mr. DICKENS in this edition, beg to announce that, in deference to the wishes of the Subscribers that the whole of the works should be included in the edition, they purpose to continue the monthly parts on March 31st next. The volumes further to be published will consist of—

"1. EDWIN DROOD; STORIES; and REPRINTED PIECES.
"2. A CHILD'S HISTORY OF ENGLAND.
"3. AMERICAN NOTES and PICTURES FROM ITALY.
"4. The CHRISTMAS STORIES.

"Besides the above, will be included—

"The LIFE OF DICKENS. By John Forster.

"One illustration will ordinarily be inserted in every sixteen pages."

The first part of the further series, as above intimated, was issued, bearing date, April, 1878. But the work begun was not "Edwin Drood," &c., as might have been expected from the above intimation, but "The Child's History of England." The following is the order in which these issues really appeared :—

Order of Resumed issue.

A CHILD'S HISTORY OF ENGLAND. With 15 illustrations by J. M'L. Ralston. Nos. 344 to 355, pp. 190. In paper wrapper, 1s. 9d.; cloth, 2s. 9d. Undated, but published June, 1878. London: Chapman & Hall, 193 Piccadilly.

AMERICAN NOTES and PICTURES FROM ITALY. With 18 illustrations,—10 in the "*Notes*," by A. B. Frost; and 8 in "*Italy*," by Gordon Thomson. Nos. 356 to 369, pp. 210. In paper wrapper, 1s. 9d.; in cloth, 2s. 9d. Undated, but published Aug., 1878. London: Chapman & Hall, 193 Piccadilly.

EDWIN DROOD, REPRINTED PIECES, and OTHER STORIES. With 30 illustrations,—13 in *Edwin Drood*, by S. L. Fildes, as in the original edition; 9 in *Reprinted Pieces*, by E. G. Dalziel; and 8 in *Other Stories*, by F. Barnard. Nos. 370 to 391, pp. 348. In paper wrapper, 3s.; cloth, 4s. Undated, but published Jan., 1879. London: Chapman & Hall, 193 Piccadilly.

CHRISTMAS STORIES *from "Household Words" and "All the Year Round."* With 23 illustrations by E. G. Dalziel. Nos. 392 to 409, pp. 277. In paper wrapper, 3s.; in cloth, 4s. Undated, but published June, 1879. London: Chapman & Hall, 193 Piccadilly.

THE LIFE OF DICKENS. By John Forster. Commenced in No. 410. When completed, will conclude the series.

THE ILLUSTRATED LIBRARY EDITION—1873-1876.

DEMY OCTAVO.

Illust. Lib. Edition.

The prospectus of this edition was issued in 1873 by Messrs. Chapman & Hall, and consisted of eight pages demy octavo,—four

of these being occupied with specimen pages of a portion of "Nicholas Nickleby," to show the proposed size of type and page.

ILLUSTRATED LIBRARY EDITION. 1873-76.

"*Prospectus.*—This Edition will be printed on finer paper and in a larger type than has been employed in any previous edition. The type has been cast especially for it, and the page will be of a size to admit of the introduction of all the original illustrations. These will be printed from the steels and blocks on which the artists were themselves engaged. No such attractive issue has been made of the writings of Mr. Dickens, which, various as have been the forms of publication adapted to the demands of an ever widely-increasing popularity, have never yet been worthily presented in a really handsome library form. The want has been extensively felt; and is so often brought under the notice of Messrs. Chapman & Hall, that the present enterprise is undertaken to satisfy it. The collection will comprise all the minor writings it was Mr. Dickens's wish to preserve; and the series of Tales will be issued in the order in which they were written. The Edition will consist of thirty handsomely printed volumes, at ten shillings per volume."

Order of issue.

The first volume of this edition was published in November, 1873, and a volume was issued monthly thereafter till the publication of the thirtieth and concluding volume in April, 1876. The following is a list of the volumes in the order in which they were issued,—the order, so far as possible to observe it, of the original publication of the several works, a feature of arrangement peculiar to this edition :—

SKETCHES BY BOZ. 1 vol. Forty illustrations by Cruikshank.

PICKWICK PAPERS. 2 v. Forty-two illust^s by Seymour and "Phiz."

OLIVER TWIST. 1 vol. Twenty-four illustrations by Cruikshank.

NICHOLAS NICKLEBY. 2 vols. Forty illustrations by "Phiz."

OLD CURIOSITY SHOP and REPRINTED PIECES. 2 vols. Illustrations by Cattermole, &c.

BARNABY RUDGE and HARD TIMES. 2 v. Illust^s by Cattermole, &c.

MARTIN CHUZZLEWIT. 2 vols. Forty illustrations by "Phiz."

AMERICAN NOTES and PICTURES FROM ITALY. 1 v. Eight illustrations.

DOMBEY AND SON. 2 vols. Forty illustrations by "Phiz."

DAVID COPPERFIELD. 2 vols. Forty illustrations by "Phiz."

BLEAK HOUSE. 2 vols Forty illustrations by "Phiz."

LITTLE DORRIT. 2 vols. Forty illustrations by "Phiz."

TALE OF TWO CITIES. 1 vol. Sixteen illustrations by "Phiz."

UNCOMMERCIAL TRAVELLER. 1 v. Eight illust^s by Marcus Stone.

GREAT EXPECTATIONS. 1 vol. Eight illustrations by Marcus Stone.

OUR MUTUAL FRIEND. 2 v. Forty illustrations by Marcus Stone.

CHRISTMAS BOOKS. 1 v. Seventeen illust^s by Leech, Maclise, &c.

CHILD'S HISTORY OF ENGLAND. 1 v. Eight illust^s by Marcus Stone.

EDWIN DROOD and OTHER STORIES. 1 vol. Twelve illustrations by S. L. Fildes, &c.

CHRISTMAS STORIES from *Household Words* and *All the Year Round.* 1 vol. Fourteen illustrations.

PARTIAL AND STILL CURRENT ISSUES.

Two Shilling Series, Crown Octavo — 1877.

Current issues.

In "The Bookseller" for April, 1877, there appeared the following intimation :—

"*Charles Dickens's works.*"—Messrs. Chapman & Hall intend issuing the following Four Volumes of Mr. Dickens's works :—

"*Now ready*—1, Pickwick Papers; 2, Sketches by Boz; 3, Oliver Twist. *In May*—4, Nicholas Nickleby. These volumes will be handsomely printed from new type, and published at Two Shillings per volume." [In cloth, Two-and-Sixpence.]

The 2s. volumes were issued in ornamental paper boards, with a vignette on the title page of each. In the following year, an arrangement was made, whereby the name of George Routledge & Sons appeared on the title page as well as that of Chapman & Hall. Already issued,—

Sketches by Boz, 348 pages. 1877.
Pickwick, 526 pages. No date.
Oliver Twist, 322 pages. No date.
Nicholas Nickleby, 538 pages. No date.
Martin Chuzzlewit, 522 pages. No date.
Dombey and Son (May, 1879) in the Press.

Sixpenny Series, Crown Octavo — 1878.

Early in the year 1878, Messrs. George Routledge & Sons issued a sixpenny edition of "Sketches by Boz," crown octavo, double column, pp. 166, in an illustrated wrapper. On the back of the title page was the following intimation :—"This edition contains "the whole of the First Series, as originally published in 1836, "and all the Sketches in the Second Series of which the copyright "has expired." Undated.

Immediately after the appearance of the above volume, Messrs. Chapman & Hall issued the "Sketches" complete at the same price as the above. Demy octavo, double column, in an illustrated wrapper, and with 2 woodcut illustrations. Undated.

This Series (with, by some mutual arrangement, the names both of Chapman & Hall and George Routledge on the title page) is now (May, 1879) in course of publication There have been already issued, with vignette, &c., as follow :—

Sketches by Boz. In 1 vol., pp. 183, illustrated wrapper, 6d.
Pickwick, 2 parts, 6d. each. In 1 vol., pp. 331, illus. wrapper, 1s.
Nickleby, 2 parts, 6d. each. In 1 vol., pp. 352, illus. wrapper, 1s.

THE POPULAR LIBRARY EDITION, CROWN OCTAVO — 1878. Current issues.

This Edition, the latest begun, was announced in *The Bookseller* for Nov. 1878. The first volume of the series, "Oliver Twist," was issued on the first of that month. Each volume, it was stated, would contain about 450 pages of letter-press, and 16 full-page illustrations from the *Household Edition*, printed on plate paper. Price three shillings and sixpence each volume. The series, so far as yet (May, 1879) issued, comprises—

OLIVER TWIST. 1 vol. Nov. 1878.
CHRISTMAS BOOKS. Dec. 1878.
DAVID COPPERFIELD. 2 vols. Jan and Feb., 1879.
OUR MUTUAL FRIEND. 2 vols. Mar. and Ap., 1879.
SKETCHES BY BOZ. 1 vol. May, 1879.

Original Editions.

ENHANCED PRICES NOW SET UPON SEVERAL OF THE EARLY WORKS.

Original editions of Dickens's works are now much sought after. Present prices of First editions May, 1879. Dickens himself, alluding to the perversity of bibliomoniacs who value rare and peculiar editions simply, and apart from any other consideration, because of their rarity or peculiarity, humorously says, in the preface to the first cheap edition (1848) of the *Curiosity Shop*, when referring to the cancelling of the introductory chapters and stories of the original work,—"*Master Humphrey's Clock*, as "originally constructed, became one of the lost books of the earth, "—which, we all know, are far more precious than any that can "be read for love or money." Perfect copies of *Humphrey's Clock*, rendered comparatively scarce in consequence of the mutilations necessary to convert the unsold stock of the work into two independent volumes,—*The Old Curiosity Shop* and *Barnaby Rudge*,—rose in money value; and sets in numbers or parts now bring a high price,—all the more so because of the fact that when the work was, on its completion, issued by the publishers in three volumes, cloth, the edges of the copies so done up were remorselessly cut down, and the work thereby very much disfigured. From catalogues issued by Booksellers in London and elsewhere about the present time (May, 1879), the following prices of the various works are quoted,—and these prices are asked despite the recent issue of the splendid uniform *Illustrated Library Edition*, and other handsome as well as cheap editions in the market. The quotations here given are all for *First* Editions, except in one case, which is stated:—

The Sketches (1 vol.), 1839,—half calf, £3 3s.; orig., cloth (from the Library of M. Thiers), £6 6s.

Present prices of First editions May, 1879.

Pickwick, 1837,—half bd., 50s.; bd. with "Buss" plates, 45s.; cloth, uncut, 55s.; in parts, 60s., 65s., 84s.

Oliver Twist (3 vols.), 1838,—half calf, £2 2s.; cloth, uncut, 48s.

Oliver Twist (1 vol.), 1846,—cloth, uncut, 18s.; in parts, 45s., 90s.

Nickleby, 1839,—cloth, uncut, 25s.; bound, with extra plates by Kenny Meadows, £3 3s.; in parts, 32s. 6d., 35s.

Humphrey's Clock (3 vols.), 1840-41,—in original cloth, 22s. 6d., 27s. 6d.; in Nos., 30s., 35s.

Chuzzlewit, 1844,—cloth, uncut, 45s.; in parts, 50s.

Dombey and Son, 1848,—cloth, uncut, 21s.; in parts, 32s., 42s.

Copperfield, 1850,—cloth, uncut, 25s.; in parts, 25s., 32s., 35s.

Bleak House, 1853,—cloth, uncut, 15s., 17s.; in parts, 15s., 18s. 6d.

Little Dorrit, 1857,—cloth, uncut, 12s.; in parts, 11s., 12s., 14s., 15s., 24s., 28s.

Tale of Two Cities, 1859,—cloth, uncut, 14s.; in parts, 20s.

Our Mutual Friend, 1865,—cloth, uncut, 11s.; in parts, 16s., 16s. 6d.

Edwin Drood, 1870,—cloth, uncut, 3s. 6d., 4s.; in parts, 3s. to 6s.

Sunday, under Three Heads, 1836,—45s.

Grimaldi, 1838,—2 v., cloth, uncut, 70s., 90s.

The Carol, 1844,—orig. cloth, 35s.; 11th edition, 34s.

The Chimes, 1845,—orig. cloth, 6s., 15s. 6d.

Cricket on the Hearth, 1846,—orig. cloth, 6s., 10s. 6d.

Battle of Life, 1840,—orig. cloth, 7s. 6d., 9s.

Haunted Man, 1848,—orig. cloth, 7s., 9s.

Christmas Books, entire sets of the five volumes, first editions, in orig. cloth, 70s., 105s. A set (*Carol*, 3rd ed., 1843,) 84s.

Hard Times, 1854,—orig. cloth, uncut, 15s., 18s.

American Notes, 1842, (2 vols.),—original cloth, uncut, 16s. 6d., 21s.

Pictures from Italy, 1846,—original cloth, uncut, 7s. 6d., 10s. 6d.

Variations in price.

It will be observed that the prices quoted in regard to most of the above-named works, vary considerably. These variations would be unaccountable were it not the case that the condition of the several works might be equally varied. For, without doubt, second-hand books, especially those originally issued in parts and perused without any other protection than the paper wrappers, suffer more damage in some cases than in others. And to a collector, a clean and well-kept copy may be said to be invaluable. As uniformly clean and unstained copies are now very rare, it sometimes requires a careful selection of parts from several sets before the fastidious taste of a thorough bibliophilist can be satisfied.

SET OF ORIGINAL EDITIONS.

Complete set of original editions.

Mr. John Pearson, bookseller, York-street, Covent Garden, London, in a catalogue issued by him for March, 1879, offered the following set of Dickens's Works for sale at the price quoted :—

DICKENS'S (CHARLES) WORKS.—ALL FIRST EDITIONS AND FINE CLEAN COPIES. Together, 38 vols. royal 8vo., demy 8vo., and

12mo, *elegantly bound in calf, super extra, by W. Pratt, in his best manner*, £75. As follow :— Complete set for sale.

Pickwick Papers, 1837, with Buss's Plates, uncut.
Sketches by Boz, 1839, uncut.
Nicholas Nickleby, 1839, uncut.
Martin Chuzzlewit, 1844, uncut.
Dombey & Son, 1848, uncut, (with the extra Portraits).
David Copperfield, 1850, uncut.
Little Dorrit, 1857, uncut.
Bleak House, 1858. [This, if first edition, ought to be 1853].
Tale of Two Cities, 1859, uncut.
Our Mutual Friend, 1865, 2 vols., uncut.
Edwin Drood, 1870, uncut.

All the above bound from picked parts, except "Sketches by Boz," which was taken from the original cloth.

Oliver Twist, 1838, 3 vols., uncut.
Memoirs of Grimaldi, 1838, 2 vols., uncut.
American Notes, 1842, 2 vols., uncut.
Hard Times, 1854, uncut.
Pictures from Italy, 1846, uncut.
Master Humphrey's Clock, 1840, 3 vols, gilt edges.
Village Coquettes, 1836, original edition, gilt edges.
Sunday under Three Heads, 1836, with original cover, gilt edges.
Sketches of Young Ladies, 1837, gt. ed. [Not written by Dickens].
Sketches of Young Gentlemen, 1838, gilt edges.
Sketches of Young Couples, 1840, gilt edges.
Christmas Carol, 1843, gilt edges.
The Chimes, 1845, gilt edges.
Battle of Life, 1846, gilt edges.
Cricket on the Hearth, 1846, gilt edges.
Haunted Man, 1848, gilt edges.
Child's History of England, 1854 &c., 3 vols., gilt edges.
Hunted Down, with account of Thomas G. Wainewright, the poisoner, no date, gilt edges.

Regarding the corrections, within brackets, made in the above list, it may be explained that possibly in the case of *Bleak House* the original date of "1853" may have been mistaken by the cataloguist for "1858," causing not only an error in the date quoted, but leading to the chronological misplacement of the work, which ought in the list to have precedence of *Little Dorrit*. The *Sketches of Young Ladies* was not written by Dickens (see "Life," i., 128); but the two works that follow were written by him as companion volumes to the "Young Ladies" (the production of an anonymous author), previously issued by the same publishers, Chapman & Hall.

The original cost of the entire set of works above enumerated is not given in Mr. Pearson's Catalogue; but it may be here mentioned that the published price of the whole, as originally issued in cloth or paper, was £17 10s. It would be the work of years now to collect a set as complete as the above, which no doubt excited covetous desires in the mind of many a Collector. Original cost

Plagiaristic Titles and Continuations.

Plagiaristic titles.

The popularity of *Pickwick, Oliver Twist, Nickleby*, &c., induced several enterprising authors and publishers to produce and publish works bearing certain resemblances in title, and an attempted resemblance in style, to the writings of whose reputation they sought to obtain advantage. This is alluded to in the humorous and characteristic "Proclamation" from the pen of Dickens himself, of which a copy is given on page 16, announcing the proposed publication of *Nicholas Nickleby*. Not that anybody perhaps could be imposed upon by such transparent imitations as these spurious works were; but possibly the lower class of readers, accustomed to peruse works of a broad and sensational character, would feel quite satisfied with the coarser pabulum and the pirated title. Among the issues thus referred to were the following:—

THE SKETCH BOOK BY "BOS." In weekly numbers, price One Penny, "each number to contain from two to three splendid en-"gravings." The contents of No. 1 were as follows:—*The Gentleman in Difficulties; or a Race from a Bailiff. The Miser of the Old Stone House, a tragedy of real life. The Curse.* London: E. Lloyd, 44 Wych-street.

THE PENNY PICKWICK: containing the humorous adventures of Christopher Pickwick, Esq.; Arthur Snodgreen, Esq.; Percy Tupnall, Esq.; Matthew Winkletop, Esq.; &c., &c. Edited by "Bos." The illustration on the first page of the wrapper for the monthly parts of this publication, was very cleverly drawn, representing, as well as the heads of the Pickwickites, nineteen comic sporting adventures or misadventures. The text was illustrated with coarse woodcuts,—two in each number. London: E. Lloyd, 44 Wych-street.

PICKWICK ABROAD; OR, THE TOUR IN FRANCE. By George W. M. Reynolds. Illustrated with forty-one steel engravings by Alfred Crowquill and John Phillips, and with thirty-three woodcuts by Bonner. Issued in twenty monthly parts, demy 8vo, 1s. each. Published complete in one volume, pp. i-xvi; 1-528. Preface dated "London, Aug. 29, 1839." London: Printed for Thomas Tegg, 73 Cheapside, 1839. In his Preface, the author writes,—"Many other "works, in a similar strain, and advertised to be published in a "similar form, were issued from the press about the same time: "but, in spite of the announcement that they were to be completed "in twenty Numbers, they died of pure inanition one after another. "A partial feeling of satisfaction and pride cannot therefore be "denied the author of 'Pickwick Abroad,' when he contemplates "the successful termination of his labour in the twenty parts to "which no other imitator of the 'Immortal Boz' has yet attained." The work has been often republished without a date.

OLIVER TWISS, in penny numbers, was another of these spurious publications.

THE NICKLEBY PAPERS, BY POZ. In penny numbers. This work was, says R. S. Mackenzie, in his *Life of Dickens*, stupid to a degree, but the low price was in its favour, and it had a large sale. On the completion of *Nickleby*, a continuation, also by "Poz," was

published. The narrative, says Mackenzie, began ten years after the close of the real story, and reintroduced Squeers, who had served out his seven years' transportation to Botany Bay. He had not improved *there*, and naturally took to burglary and forgery on his return to London. He was represented as having been shot while engaged in attempting to break into the house of Nicholas Nickleby in Devonshire. Nothing, Mackenzie continues, could have been more clumsily written; but the book had thousands of readers among the non-respectables in London. Plagiaristic titles.

CHANGE FOR THE AMERICAN NOTES: *In Letters from London to New York.* By an American Lady. In the Preface, dated "July, 1843," to this volume, a hope is expressed "that the following "familiar letters will show how several writers on the United "States have erred; and that they will, moreover, be found to present a fair, just, and unexaggerated character of the English as "they are. That the work will produce any impression upon the "English themselves, the authoress has not for a moment contemplated; for when it is told of themselves, they are a people singularly unmoved by—the Truth." The work consisted of 392 pp. Demy octavo. London: Wiley & Putnam. 1843.

In the little volume entitled "Charles Dickens," see page 61, published a few days after Dickens's death, George Augustus Sala, in alluding to the above-mentioned work, says,—"In it, "it was proposed to turn the tables on the English author by "describing the experiences of an American in England. It was "not, however, the production of an American, but of a gentleman "of Yorkshire, named Henry Wood, who subsequently became "sub-editor of *Douglas Jerrold's Weekly Newspaper.*"

DOMBEY AND DAUGHTER.—In January, 1847, when the fourth part of "Dombey and Son" appeared, a London publisher announced "Dombey and Daughter" in the following terms:—"This work is "from the pen of one of the first Periodical writers of the day; and "is, in literary merit (although so low in price), no way inferior to "Mr. Dickens's admirable work, 'Dombey and Son.' Those who "are reading 'Dombey and Son' should most assuredly order "'Dombey and Daughter'; it is a production of exalted intellect, "written to sustain moral example and virtuous precept,—deeply to "interest and sagely to instruct. Order of any Bookseller or "Newsvendor.—One Penny will test the truth of this announcement."—This work was the production of Renton Nicholson, "*Lord Chief Baron of the Judge and Jury Club,*" held at the Garroch's Head Hotel, Bow-street, London. As many numbers were published as to make 94 pages, with humorous illustrated wrapper and 12 half-page woodcuts.

JOHN JASPER'S SECRET: Being a Narrative of Certain Events following and explaining "*The Mystery of Edwin Drood.*" With Twenty Illustrations. London: Publishing Offices, No. 342 Strand. 1872.—This work, professing to be "A Sequel to Edwin Drood," was issued in Eight Monthly Parts, demy octavo, uniform with "Drood," the first being dated October, 1871, and the last, May, 1872. The work was prefaced by "a few words of explanation," occupying two whole pages, in which it was stated that though A Continuation.

Anonymous continuation of "Edwin Drood."

there were few materials for working out a conclusion to "Drood," still there had been hints afforded by the author as to the scope of that work, and "these, with many more particulars, having fallen "into the hands of the writers of this concluding story, they trust "they are conveying a benefit as well as a pleasure to the world in "setting partially at rest the multitudinous speculations to which "the non-explanation of the *Mystery* had given rise." The plot, although the sparkle and brilliancy of the Master-hand is wanting, is very cleverly and interestingly worked out; and before the close poetical justice is done to all the actors in the drama. The twenty woodcut illustrations are well-drawn and well-engraved, but they can scarcely compare with those furnished by S. L. Fildes for the original work. The design for the first page of the wrapper exhibits twelve scenes from the story, being reproductions on a reduced scale of the principal illustrations.

For Mr. Forster's statement regarding Dickens's outline of the conclusion of "Drood," see page 25.

Miscellaneous.

Dickens as a Reader.

CHARLES DICKENS AS A READER. By Charles Kent. With Full-length Portrait of Dickens at Reading-desk; *fac-simile* of marked page from Reading of *Little Dorrit;* and *fac-simile* of marked page from Reading of *Bob Sawyer's Party.* Pp. 271, crown 8vo, cloth, 8s. Preface without date. Inscribed to "John Forster, the Biographer of Charles Dickens." London: Chapman & Hall. 1872.

In the preface, it is stated that "A commemorative volume pre-"cisely of this character was projected by the writer in the spring "of 1870. Immediately after the Farewell Reading in St. James's "Hall, on the 15th of March, Charles Dickens wrote in hearty "approval of the suggestion. 'Everything,' he said, 'that I can "let you have in aid of the proposed record (which, *of course*, would "be far more agreeable to me if done by you than by any other "hand) shall be at your service.' In now realising his long-postponed "intention, the writer's endeavour has been to restrict the purpose "of his book as much as possible to matters either directly or in-"directly affecting the famous readings." The first two chapters are descriptive of "Dickens as a Reader" and the readings generally; the last, of the "Farewell Reading." The other chapters are devoted to a glance at the sixteen best known of the famous twenty Readings.

The Dickens Dictionary.

THE DICKENS DICTIONARY: A Key to the Characters and principal Incidents in the Tales of Charles Dickens. By Gilbert A. Pierce. With additions by William A. Wheeler. 568 pages. London: Chapman & Hall. 1878. Crown 8vo, cloth, 10/6.

The number of Characters included in the index to this Dictionary, is considerably over 1500; while the names of imaginary places, societies, literary works, familiar phrases or sayings, and the like, are upwards of 200. All the more important characters have a quotation in which they figure, extending to some pages; and in the case of others of less note there is always attached to the name some playful allusion or odd expression to individualise them. The work was originally published in the United States. The English edition was revised by Charles Dickens (Junior), who dates his "Preface,"—explanatory of his revision,—"January, 1878."

Household Words.

The first Number of *Household Words* was issued on March 30, 1850,—24 pages Royal 8vo, price 2d.,—with the following motto above the title on the first page: "'Familiar in their mouths as household words.'—*Shakespeare.*" A "Preliminary Word," setting forth the hopes and plans of the Editor in commencing the work, occupied the first page and part of the second page of the first number. The Periodical continued to be published weekly till the appearance of its 479th Number, on May 28, 1859,—the whole forming nineteen half-yearly volumes, price, in cloth, 5s. 6d. each. HOUSEHOLD WORDS.

The first Number contained, among other things, the commencement of a story, "Lizzie Leigh," afterwards acknowledged to be the production of Mrs. Gaskell, who further by and by contributed, without signature, a series of articles subsequently republished under the title of "Cranford," and also the novel, "North and South." No author's name appeared at any of the articles in the Periodical; and it is said that on Dickens explaining to Douglas Jerrold, when soliciting a contribution from him, that his name could not be appended, as the Journal was anonymous, the latter replied, referring to the fact that the words "Conducted by Charles Dickens" formed a portion of the headline of each page,—"Ay, I "see it is; for there's the name of Charles Dickens on every page." Notwithstanding this plan of withholding the name, Wilkie Collins contributed "The Dead Secret;" while many other eminent writers supplied articles to the Periodical, among these being John Forster, George Augustus Sala, W. Moy Thomas, John Hollingshead, Miss Martineau, James Hannay, Professor Morley, R. H. Horne, Edmund Yates, Charles Mackay, Charles Collins, Andrew Halliday, Edmund Ollier, Percy Fitzgerald, Walter Thornbury, Sidney Blanchard, W. Allingham, Robert Brough, Blanchard Jerrold, J. C. Parkinson, Mrs. Linton, Miss Amelia B. Edwards, &c. Mr. W. H. Wills was assistant editor. CONTRIBUTORS

Dickens himself, besides laboriously editing the Periodical, not only contributed to its pages portions of the *Christmas Numbers* bearing its name, and the miscellaneous articles afterwards collected for the Library Edition (1857–59) and subsequent editions of his works, under the title of "Reprinted Pieces," but, as was previously stated in an earlier part of these papers, "wrote for it his "Child's History of England" (1851-53) and "Hard Times" (1854). He and Wilkie Collins likewise jointly contributed, in 1857, "The Lazy Tour of Two Idle Apprentices." DICKENS'S CONTRIBUTIONS.

In No. 3 (April 13, 1850) of the Periodical, it was announced that in connection with it there would be published a *Monthly Supple-*

HOUSEHOLD WORDS.

The Household Narrative.

ment, entitled "The Household Narrative of Current Events," of the same size and price as the Magazine itself; and that, in order that it might be completed for the year, Numbers for Jan., Feb., and March, the months immediately preceding the commencement of *Household Words*, would also be published. As it was not proposed to make the purchase of this Supplement compulsory on purchasers of the Periodical, it was published separately. The *Household Narrative*, thus announced, continued to appear till the end of 1856. The contents of each number were arranged under different headings, such as—Narrative of Parliament and Politics; Law and Crime; Accident and Disaster; Social, Sanitary, and Municipal Progress; Personal Narrative; Obituary of Notable Persons; Colonies and Dependencies; Foreign Events; Literature and Art; Commercial Record,—Share Lists, Markets, &c. At the bottom of the last column of the last page of the Number for December, 1856, the discontinuance of this supplement was briefly announced in the following words:—

"The publication of the HOUSEHOLD NARRATIVE OF CURRENT EVENTS will be discontinued with the present Number, which completes the Volume for the year. The previous Volumes, beginning with 1850, may be had of all Booksellers and at all Railway Stations."

The volumes, six in number, done up in green cloth uniform with *Household Words*, were sold at 3s. each. They are now scarce.

For the two years, 1856-57, there also appeared, uniform in size with the Periodical, "The Household Words Almanack," 28 pp., price 4d. These Almanacs were partially illustrated, and gave, in addition to the Calendar, a great deal of curious, interesting, and useful information.

Misunderstanding between editor and publishers.

In 1858, a misunderstanding arose between Dickens and his publishers, Messrs. Bradbury & Evans, joint-proprietors with himself of *Household Words;* and to this the discontinuance of the Periodical must be attributed. The misunderstanding originated in the following circumstance:—On the first page of No. 429 of *Household Words* (June 12, 1858), there appeared a statement by the Editor, headed "Personal," alluding to "some domestic trouble of long standing," but which had been "amicably composed." This referred to Dickens's separation from his wife, and the concluding paragraph was as follows:—

"I most solemnly declare, then,—and this I do both in my own name and in my wife's name,—that all the lately whispered rumours touching the trouble at which I have glanced, are abominably false. And that whosoever repeats one of them after this denial, will lie as wilfully and as foully as it is possible for any false witness to lie, before Heaven and earth. CHARLES DICKENS."

In addition to this notice in *Household Words*, a letter, dated 28th May, addressed to Mr. Arthur Smith (brother of Mr. Albert Smith, the author), had appeared in various newspapers, more fully explaining and detailing the unhappy matter alluded to in the above; and preceding the letter was a short note, dated 28th May, authorising Mr. Smith to show the communication to any one who had been misled by current rumours to do Mr. Dickens wrong. Messrs. Bradbury & Evans explained in a notice issued in May, 1859, after

the final rupture with Dickens, that on the 17th of June, 1858,—the week following the announcement made in *Household Words*,—they —"Learnt, from a common friend, that Mr. Dickens had resolved to break off his connection with them, because this statement was not printed in 'PUNCH,' published the day preceding—in other words, because it did not occur to Bradbury & Evans to exceed their legitimate functions as Proprietors and Publishers, and to require the insertion of statements on a domestic and painful subject in the inappropriate columns of a comic miscellany. No previous request for the insertion of this statement had been made to either Bradbury & Evans or to the Editor of 'PUNCH;' and the grievance of Mr. Dickens substantially amounted to this,—that Bradbury & Evans did not take upon themselves, unsolicited, to gratify an eccentric wish by a preposterous action."

HOUSEHOLD WORDS.

Bradbury & Evans's statement.

Dickens persisted in the attitude he had taken up with regard to his Publishers; and in the November following the publication of his "Personal" statement, summoned a meeting of the proprietors of *Household Words*,—he holding five-eighths of the property, and having, it was said, control over another eighth. Dickens did not himself attend this meeting, but sent a literary friend to represent him, who, after announcing Mr. Dickens's grounds of dissatisfaction as above stated, moved a resolution for the dissolution of the partnership, and the discontinuance of the work on May 28. Dickens having made public announcement of his intention to discontinue the publication of "*Household Words*," and also advertised its successor, "ALL THE YEAR ROUND" (which was eventually commenced a month before "*Household Words*" came to a close), Bradbury & Evans had, as they said, "recourse to the Court of Chancery to "restrain him from such proceedings, thereby injuring a valuable "property in which others beside himself were interested. . . . "Not having succeeded in purchasing the share of his partners at "his own price, he depreciated the value of this share by all the "agencies at his command." The Court finally ordered the concern to be wound up; and the sale accordingly took place on the 16th of May, 1859, when, after a spirited contest, the property was knocked down to Dickens (represented by Mr. Arthur Smith) for £3550.

"All the Year Round" intimated.

In the Notice above-referred to, Messrs. Bradbury & Evans made intimation of their intention to commence, on 2nd July following, "ONCE A WEEK," price 3d.,—this being their plan, in opposition to that of Dickens in his "ALL THE YEAR ROUND," to retain a portion of the profits they would lose through the cessation of *Household Words*.

"Once a Week" intimated.

The first number of *Once a Week*, it may be here stated, was published on 2nd July, more than a month after the discontinuance of *Household Words*. The periodical was well illustrated by first-rate artists, but never flourished; and has since passed through several publishers' hands and undergone several modifications. It is now [May, 1879] a monthly magazine, each number consisting of a complete novellette.

The concluding number of *Household Words* bears on its first page a notice of which the following is the first paragraph:—

Concluding number.

"After the appearance of the present concluding number of *Household Words*, this publication will merge into the new weekly publication, *All the Year Round* [of which the fifth number was published on the

HOUSEHOLD WORDS.

same day], and the title *Household Words* will form a part of the title page of *All the Year Round*."

On the last page was the following intimation :—

"A LAST HOUSEHOLD WORD.

"The first page of the first of these Nineteen Volumes was devoted to a Preliminary Word from the writer by whom they were projected, under whose constant supervision they have been produced, and whose name has been (as his pen and himself have been) inseparable from the Publication ever since. The last page of the Nineteen Volumes is closed by the same hand. He knew perfectly well, knowing his own rights, and his means of attaining them, that it *could not but be* that this Work must stop, if he chose. He therefore announced, many weeks ago, that it would be discontinued on the day on which this final Number bears date. The public have read a great deal to the contrary, and will observe that it has not in the least affected the result."

The half-yearly volumes of *Household Words* were published, in cloth, at 5s. 6d. each. The first 10 volumes, done up in 5, with a General Index for the whole, were advertised for sale at £2 10s.

THE CHRISTMAS NUMBERS OF "HOUSEHOLD WORDS."

For a list of the *Christmas Numbers* published in connection with "HOUSEHOLD WORDS," see page 35.

RE-ISSUE OF "HOUSEHOLD WORDS."

Re-issue.

In 1868, a cheap re-issue of *Household Words* was begun,—not, however, by the original publishers, but by Messrs. Ward, Locke, & Tyler, Warwick House, Paternoster Row, London. The first Part appeared on the 1st of May, price 6d.; and the volumes were issued at regular intervals till the publication was completed, at the following prices :

The set of 19 vols., in stiff wrapper printed in colours, 2s. 6d. per vol. ; or, for the whole, £2 7s. 6d.

In extra cloth, bevelled boards and gilt backs, 3s. 6d. per vol.; or, for the whole, £3 6s. 6d.

Or in extra cloth,—9 double vols. at 6s. and 1 at 3s. 6d.,—in all, £2 17s. 0d.

All the Year Round.

ALL THE YEAR ROUND.

This Periodical, which was originated under the circumstances mentioned in the previous sketch of *Household Words*, was of the same size and price as that work, and of much the same character. Messrs. Bradbury & Evans, in their Notice previously referred to, alluded to this feature of the publication as follows :—"Making "it as close an imitation as was legally safe of *Household Words*, "while that publication was actually still issuing and still con- "ducted by him." The first Number was issued on 30th April, 1859,—a month before the close of its predecessor,—with the motto, "The Story of our lives from year to year.—'Shakespeare.'" The "Address" in the Prospectus of the Periodical opened in the following terms :—

"Nine years of *Household Words* are the best practical assurance that can be offered to the Public of the spirit and objects of ALL THE YEAR ROUND.

"In transferring myself, and my strongest energies, from the publication that is about to be discontinued, to the publication that is about to be begun, I have the happiness of taking with me the staff of writers with whom I have laboured, and all the literary and business co-operation that can make my work a pleasure. In some important respects, I am now free greatly to advance on my past arrangements. These I leave to testify for themselves in due course."

Dickens's contributions.

Dickens's story, "A Tale of Two Cities," was commenced in the first number of the Periodical; and in 1860-61, his story, "Great Expectations," also appeared in its pages. His short stories, "Hunted Down," "A Holiday Romance," and "George Silverman's Explanations," though, as previously stated, written for and first appearing in American Magazines, were reprinted in this periodical. Twenty-eight occasional papers by Dickens, bearing the title of "The Uncommercial Traveller," also appeared in its pages; and for the New Series of the magazine, commencing in the latter part of 1868, he wrote other seven papers, entitled "New Uncommercial Samples." These papers were afterwards collected and published in the later editions of his works. Dickens's last contribution to the Periodical appeared in No. 34, for July 24, 1869, of the New Series. It was a notice of the "Life of Walter Savage Landor" by his friend and subsequently his own biographer, John Forster.

Other contributors and their contributions.

In *All the Year Round* the plan was adopted of giving the names of the principal writers. In the First Series, *Lord Lytton* contributed "A Strange Story." *Wilkie Collins*, "The Woman in White," "No Name," and "The Moonstone." *Mrs. Gaskell*, "A Dark Night's Work." *Charles Lever*, "A Day's Ride" and "A Rent in the Cloud." *Charles Collins*, "At the Bar." *Amelia B.*

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Edwards, "Half a Million of Money." *Charles Reade*, "Very Hard Cash." *George Augustus Sala*, "Quite Alone." *Percy Fitzgerald*, "Never Forgotten," "The Second Mrs. Tillotson," and "The Dear Girl." *Edmund Yates*, "Black Sheep." *Henry Spicer*, "A White Hand and a Black Thumb." *Miss Mulholland*, "Hester's History." While a then unknown author, described as *A new writer* (afterwards admitted to be *Frances Eleanor Trollope*), contributed "Aunt Margaret's Troubles" and "Mabel's Progress."

The twentieth volume of the Periodical was completed on the 28th of November, 1868, when intimation was made that the whole set could be had, including the nine extra Christmas numbers, and with a general index to the entire work, "handsomely bound in red cloth, extra gilt, gilt edges," for £5; "bound in the usual green cloth covers," for £4 10s.

Shortly previous to the completion of the twentieth volume, intimation of a "New Series" was made in the following terms :—

Proposed new series.

"I beg to announce to the readers of this Journal, that on the completion of the Twentieth Volume on the Twenty-eighth of November, in the present year, I shall commence an entirely NEW SERIES OF ALL THE YEAR ROUND. The change is not only due to the convenience of the public (with which a set of such books, extending beyond twenty large volumes, would be quite incompatible), but is also resolved upon for the purpose of effecting some desirable improvements in respect of type, paper, and size of page, which could not otherwise be made. To the Literature of the New Series it would not become me to refer, beyond glancing at the pages of this Journal, and of its predecessor, through a score of years; inasmuch as my regular fellow-labourers and I will be at our old posts, in company with those younger comrades whom I have had the pleasure of enrolling from time to time, and whose number it is always one of my pleasantest editorial duties to enlarge.

"As it is better that every kind of work honestly undertaken and discharged, should speak for itself than be spoken for, I will only remark further on one intended omission in the New Series. The Extra Christmas Number has now been so extensively, and regularly, and often imitated, that it is in very great danger of becoming tiresome. I have, therefore resolved (though I cannot add, willingly) to abolish it, at the highest tide of its success. CHARLES DICKENS."

This address, with only an alteration of the first sentence, also closed the last page (596) of the last Number (501) of the Twentieth Volume of the First Series of *All the Year Round*.

SECOND SERIES OF "ALL THE YEAR ROUND."

Second series.

This Series was commenced on the week following the conclusion of the previous Series, namely, on 5th December, 1868. An ornamental woodcut heading was used on the first page, and also on the first page of each succeeding Number; while a slight variation was made on the border-lines that surrounded each page, and the type

adopted was larger than that of the previous Series. On page 1 there was the following announcement :— ALL THE YEAR ROUND.

"TO THE PUBLIC.

"A very unjustifiable paragraph has appeared in some newspapers, to the effect that I have relinquished the Editorship of this Publication. It is not only unjustifiable because it is wholly untrue, but because it must be either wilfully or negligently untrue, if any respect be due to the explicit terms of my repeatedly-published announcement of the present New Series under my own hand. CHARLES DICKENS."

Mr. Dickens died on 9th June, 1870, two days before the publication of the 80th Number of this Series. In a codicil, made on the 2nd of June, only seven days before his death, to a will originally drawn out on 12th May, 1869, Mr. Dickens bequeathed to his son, "Charles Dickens the younger," all his "share and interest in the "weekly journal called *All the Year Round*, which is now con- "ducted under articles of partnership made between me and Henry "Wills and the said Charles Dickens the younger." Probably in consequence of the periodical being stereotyped in advance for publishing convenience, no mention was made of the death of the Editor in the Number for the Saturday following (the 11th), nor even in that for the succeeding Saturday (the 18th); but in Number 82, for Saturday, June 25, the greater portion of the first page was occupied by an announcement surrounded with broad black lines, which, without making any statement as to the date of Mr. Dickens's death, contained the following intimation relative to the change of editorship :— Death of Dickens.

"PERSONAL.

"It was my Father's wish, expressed in writing only a week before his death, that I, his eldest Son, and latterly his assistant Editor, should succeed him in the management of the Journal so long associated with his name. In accordance with this clearly-expressed desire, and strong in the hope inspired by so encouraging a mark of his confidence, I address myself to the fulfilment of the task which he appointed me to discharge. It is intended that the management of 'All the Year Round,' in the future, shall be based on precisely the same principles as those on which it has, up to this time, been conducted. The same authors who have contributed to its columns in time past, will contribute to them still. The same spirit which has in the past pervaded its pages, will, so far as conscientious endeavour may render it possible, pervade them still. The same earnest desire to advocate what is right and true, and to oppose what is false and unworthy, which was the guiding principle of my Father's career, and which has always characterised his management of 'All the Year Round,' will, I most earnestly hope, continue to be apparent in its every word. . . . Charles Dickens, jun.

"CHARLES DICKENS, jun."

On the heading of each succeeding number, and on the wrapper of each part, till No. 156, which concluded the sixth volume of the series, the word "jun." was added to the previous intimation, "Conducted by Charles Dickens;" but in No. 157, for December 2, 1871, and on the wrapper of Part 37,—the commencement of the

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seventh volume,—the word "jun." was dropped; and afterwards the numbers and parts bore only the former simple intimation, "Conducted by Charles Dickens."

THE CHRISTMAS NUMBERS OF "ALL THE YEAR ROUND."

For a list of the *Christmas Numbers* published in connection with the first series of "ALL THE YEAR ROUND," see page 35.

Resumption of the Christmas Numbers.

In 1871, the "*Christmas Number*," given up on the commencement of the New Series, was resumed by Charles Dickens, jun., who succeeded his father in the editorship of *All the Year Round*, and have since been continued. The following are the titles of this second series of *Christmas Numbers*, each consisting of forty-eight pages, with a blue wrapper :—

1871.—*Slaves of the Lamp.* Price 4d.
1872.—*Doom's Day Camp.* Price 4d.
1873.—*The Blue Chamber.* Price 4d.
1874.—*The Opal Ring.* Price 4d.
1875.—*Davy's Locker.* Price 4d.
1876.—*When the Ship comes Home.* Price 4d.
1877.—*Shepherds All and Maidens Fair.* Price 4d.
1878.—*'Twas in Trafalgar's Bay.* Price 4d.

In July, 1877, an *Extra Summer Number* of "All the Year Round" was issued; and the issue was continued in 1878. These numbers contained "complete stories by popular writers," and consisted of 72 pages, with a blue wrapper, price 6d.

1877.—*Percy and the Prophet* (by Wilkie Collins) and other Stories.
1878.—*Dr. Carrick* (by Miss Braddon) and other Stories.

Biographies, &c., of Dickens.

I. BY G. A. SALA.

"CHARLES DICKENS." By George Augustus Sala. Foolscap 8vo, 144 pp., in coloured wapper, with vignette portrait of Dickens. London: George Routledge & Sons.—The preface explains that this little publication arose out of a request by the publishers, that Mr. Sala would consent to the republication of an essay on the genius and character of Dickens, which, on the day following his death, Mr. Sala had contributed to the "Daily Telegraph" newspaper. In the course of revisal the article was enlarged to four times its original length. No date. Published immediately after Dickens's death. Price 1s.

II. BY R. S. MACKENZIE.

LIFE OF CHARLES DICKENS. By R. Shelton Mackenzie, LL.D., Literary Editor of the "Philadelphia Press." Woodcut Portrait and autograph of Dickens. 484 pp. Crown 8vo; with 6 pp. of an appendix,—"The Dickens Controversy." Preface dated "August 1st, 1870." Philadelphia: T. B. Peterson & Brothers. No date.—There is a deal of interesting information in this volume. Prominence is given to some incidents in Dickens's career that would be more cursorily passed over by an English biographer. One statement made in reference to George Cruikshank and Dickens, was contradicted in the subsequently published "Life" by John Forster. Pages 341 to 479 are occupied by reprints of some of Dickens's minor writings,—such as "Hunted Down," "Aboard Ship," "A Small Star in the East," "A Little Dinner in an Hour," "Mr. Barlow," "Meetings of the Mudfog Association," &c., &c., not then and perhaps not even yet all published in any English edition of Mr. Dickens's writings.

III. BY BLANCHARD JERROLD.

"A DAY WITH CHARLES DICKENS." By Blanchard Jerrold. (Being Part 1 of "The Best of All Good Company.") 62 pp. Royal 8vo, with vignette Portrait, in wrapper. Preface dated "January, 1871." Price 1s. London: Houlston & Son. 1871.

IV. UNACKNOWLEDGED.

CHARLES DICKENS: THE STORY OF HIS LIFE. By the author of the "Life of Thackeray;" with a reduction of Leslie's picture of Dickens as "Captain Bobadil" for a frontispiece; a number of

BIOGRAPHIES OF DICKENS.

woodcut illustrations, chiefly of Dickens's several places of residence; *fac-simile* of his hand-writing, &c. Crown 8vo, pp. 367. Preface dated "London, 29th June [20 days after Dickens's death], 1870." In cloth, 7s. 6d. London: John Camden Hotten, Piccadilly. No date.

V. ANONYMOUS.

Anonymous.

SPEECHES, LITERARY AND SOCIAL, by CHARLES DICKENS. Now first collected. With chapters on "Charles Dickens as a Letter-writer, Poet, and Public Speaker." The Introduction, pp. 5-47, dated December, 1869, gives a biographical sketch of Dickens up till that period. The "Speeches," delivered on fifty-six occasions, commence with the one delivered in Edinburgh at the first public dinner given to Dickens on 25th Jan., 1841; concluding with his last address delivered at the Royal Academy Dinner, in London, May 2, 1870, a little over a month before his death. "A Bibliography of the writings of Charles Dickens, arranged in order of publication," concludes the volume. Crown 8vo, pp. 372. In cloth, 7s. 6d. London: John Camden Hotten. No date.

VI. BY JOHN FORSTER.

John Forster.

THE LIFE OF CHARLES DICKENS. By John Forster. Illustrated with steel engravings,—Head and Bust of Dickens from Portrait by Maclise, painted in 1839; Outline of the full-length Portrait; Head and Bust of Dickens from Portrait by Frith, painted in 1859; Group of Dickens, his wife, and her sister, by Maclise in 1842; Dickens reading to a party of friends, 1844; Head and Bust of Dickens from photograph taken in America in 1865; Dickens's grave in Westminster Abbey, from a drawing by S. L. Fildes. Also illustrated with numerous woodcuts and *fac-similies*. Three volumes, demy octavo, in cloth. Vol. I.—1812-1842—pp. i.-xx.; 1-398; 12s. 1872. Vol. II.—1842-1852—pp. i.-xx.; 1-462; 14s. 1873. Vol. III.—1852-1870—pp. i.-xv.; 1-652; 16s. 1874. Vol. I. inscribed "To the Daughters of Charles Dickens, my Goddaughter and her "sister Kate, this book is inscribed by their Friend and their "Father's Friend, John Forster." No Preface. This "Life" was afterwards published in 2 vols. 8vo; also in 2 volumes as a conclusion to the *Illustrated Library Edition;* and it is to form the concluding volume of the *Household Edition*, the issue of which is not yet completed.

Portraits of Dickens.

Portrait of Mr. Dickens, etched in 1837, with the name of "Phiz" attached. Understood to have been withdrawn from sale, and now rare. It has been said that "Phiz" denied knowledge of the production. In a recent catalogue (Dec., 1878), a copy was priced at 10s. 6d.

Portrait of Mr. Dickens, at the age of 27—whole length. Painted in 1839 by Daniel Maclise, R.A., for the purpose of being engraved by Finden as a Frontispiece to the first edition of "Nicholas Nickleby." Presented to Dickens by the Publishers at a dinner held on 5th October, 1839, to celebrate the completion of *Nickleby*. Sold at the Dickens Sale, July 9, 1870, to Rev. Sir E. R. Jodrell, Bart., for £693. The engraving of the Portrait could be had apart from the work of which it formed the frontispiece, and was for a considerable number of years advertised as for sale—"In quarto, plain paper, 1s; in folio, India paper, 2s." The portrait was—including, however, only the head and shoulders—re-engraved in 1872 by Robert Graves, A.R.A., for the Frontispiece to the first volume of Forster's "Life of Dickens." An engraving in outline, by C. H. Jeens, of the whole picture, forms an illustration at page 156 of the same volume. The Publishers keep on sale, apart from the work, the engraving by Mr. Graves.

Portraits of Mr. Dickens, his wife, and her sister Georgina, in a group, pencilled in outline by Daniel Maclise, R.A:, in 1842. Engraved for Forster's "Life of Dickens," Vol. ii., p. 27.

Portrait of Mr. Dickens, for a Frontispiece to Horne's "New Spirit of the Age," 1844. By Miss Margaret Gillies.

Portrait of Mr. Dickens, at the age of 29, from a pencil sketch made by Count D'Orsay in 1846. A photograph of this portrait was given as a Frontispiece to the "Speeches of Charles Dickens," published by J. C. Hotten in 1869. See page 62.

Portrait of Mr. Dickens. A wood engraving, from a photograph by Mayal, engraved by Henry Linton.

Portrait of Mr. Dickens as Captain Bobadil, in "Every Man in his own Humour." Painted by C. R. Leslie, R.A., in 1846; and published in lithography by Mr. Mitchell of Bond Street. A photograph of this picture was, by permission of Mr. Mitchell, given as a frontispiece to "Charles Dickens: the Story of his Life," published by Mr. J. C. Hotten. See page 61.

PORTRAITS OF DICKENS.

Portrait of Mr. Dickens as Sir Charles Coldstream, in "Used Up." By Augustus Egg, R.A. Presented to Dickens by the Artist. Sold at the sale for £178 10s.

Portrait of Mr. Dickens, by S. Lawrence. Lithographed by W. Taylor.

Portrait of Mr. Dickens, by Ary Scheffer, French Historical Painter, who died 15th June, 1858, in the 63rd year of his age. Painted while Dickens was in Paris in 1855-56. Exhibited in the Royal Academy in 1856. It was intended that the portrait should be engraved, but no mention is made of this having been done.

Portrait of Mr. Dickens, at the age of 47. Painted for John Forster in 1859 by W. P. Frith, R.A. Engraved for the Frontispiece to the 2nd volume of Forster's "Life of Dickens."

Portrait of Mr. Dickens, aged 56, engraved for the Frontispiece to the 3rd volume of Mr. Forster's "Life of Dickens," from the last photograph taken in America in 1868.

Portrait of Mr. Dickens, aged 56, engraved for the Frontispiece to "Edwin Drood," from a photograph taken by Mason & Co., in 1868. It was also supplied as a Frontispiece to "David Copperfield" in the *Household Edition* in 1872. This Portrait can be had separate from either of the above-named works, on application to the Publishers.

Bust of Mr. Dickens. By Angus Fletcher. Sold at the sale for £53 11s.

Original Paintings and Drawings,

ILLUSTRATING THE WORKS.

ILLUSTRATIVE PAINTINGS.

Pickwick and Mrs. Bardell—in grisaille. By C. R. Leslie, R.A. A commission to the Artist. Engraved on wood for the Frontispiece to the first Cheap Edition of "Pickwick," in 1847. Sold at the Dicken's Sale on 9th July, 1870, for £137 11s.

Kate Nickleby at Madame Mantalini's. Painted for Dickens by W. P. Frith, R.A. Sold at the sale for £210.

Dotheboys Hall: the Brimstone and Treacle Scene. Painted for Dickens by T. Webster, R.A. Engraved on wood for the Frontispiece to the first Cheap Edition of "Nickleby," in 1848. Sold at the sale for £535 10s.

Tilda Price. From "Nicholas Nickleby." Painted for Dickens by Frank Stone, A.R.A. Sold at the sale for £42.

Little Nell and her Grandfather in the Tent, making bouquets for the Racecourse. A drawing by F. W. Topham. Presented to Dickens by the Artist. Sold at the sale for £288 15s.

Little Nell Reading the Inscription on the Tombstone. A painting by Mrs. M'Ian. Presented to Dickens by the Artist. Sold at the sale for £44 2s.

Little Nell's Home. Subject from the "Old Curiosity Shop." A drawing by G. Cattermole. Sold at the sale for £168.

Little Nell's Grave, a companion to the above. By the same Artist. Sold, at the sale, to Mr. John Forster, Dickens's biographer, for £189.

Dolly Varden. Painted for Dickens by W. P. Frith, R.A., and for which £20 was paid. Sold at the sale for £1050. This picture was, in 1843, engraved by E. C. Wagstaffe, and published by Mr. Mitchell of Old Bond-street, London. Size of plate, 17 by 20¾ inches. Prints, 21s ; Proofs, 31s. 6d.; Proofs before writing, 42s.

Barnaby Rudge and his Mother. A drawing by F. W. Topham. Presented to Dickens by the Artist. Sold at the sale for £115 10s.

The Britannia, the vessel in which Dickens sailed on his first visit to America. A drawing by Clarkson Stanfield. Engraved as a frontispiece to the first Cheap Edition of the "Notes," in 1850. Sold at the sale for £110 5s.

ILLUSTRATIVE PAINTINGS.

M. F.'s Aunt. From "Little Dorrit." A painting by W. Gale. Bought by Dickens from the Royal Academy. Sold at the sale for £63.

"*What are the Wild Waves Saying?*" By James Hamilton, an American artist. Presented to Dickens by the Artist. Sold at the sale for £47 5s. For story connected with this picture, see page 21.

Works of art connected with Dickens.

WORKS OF ART, &C., CONNECTED WITH DICKENS.

The Land's End. A drawing by C. Stanfield, R.A., on occasion of the Cornish Tour in 1842, mentioned in Forster's "Life of Dickens," vol. ii., p. 19. Sold at the sale for £99 15s.

The Logan Rock, with figures of Dickens, Maclise, Stanfield, and Forster. Drawn by Stanfield on the same occasion as the above. See Forster's "Life of Dickens," vol. ii., p. 21. Sold at the sale for £82 19s.

A Girl at a Waterfall. Painted by D. Maclise, R.A., from an incident in the above-mentioned tour. Bought at the Academy Exhibition in 1843. See Forster's "Life of Dickens," vol. ii., p. 22. Sold at the sale to John Forster, for £640 10s.

The Eddystone Lighthouse. A painting by C. Stanfield, R.A., for a scene to the semi-private theatricals at Dickens's residence of Tavistock House, when *The Lighthouse,* by Wilkie Collins, was produced. See Forster's "Life of Dickens," vol. iii., p. 50. Presented to Dickens by the Artist. Sold at the sale for £1039 10s.

An Arctic Scene; illustrating "The Frozen Deep," written by Wilkie Collins for the Tavistock House Theatricals. By C. Stanfield, R.A. Presented to Dickens by the Artist. Sold at the sale for £157 10s.

Dickens's Favourite Raven (the "Grip" of "Barnaby Rudge.") Stuffed and in Glazed Case. Sold at the sale for £126.

The Dickens Manuscripts.

The Dickens Manuscripts.

On the death (1st Feb., 1876) of Mr. John Forster, Dickens's most intimate friend and ultimately his biographer, it was stated in the public prints, and apparently with authority, that his library contained all the MSS. of Dickens's chief novels, with the exception of that of "Our Mutual Friend."* And a curious story has since been related regarding that missing MS. It was said that Mr. Dickens had given it, in a generous moment, to Mr. E. S. Dallas, sometime husband of Miss Glyn, the actress. The story went that Mr. Dallas had subsequently quarrelled with Dickens, and for that reason had sold the MS.; but the narrator of the circumstance was inclined to doubt the reality of the motive assigned for parting with the MS., and expressed, perhaps ill-naturedly, a belief that Mr. Dallas had sold it to raise money. At anyrate, it was sold, and became the property of Mr. J. C. Hotten, publisher, London; but after his death, in 1874, it came into the possession of Mr. Wellford, of *Scribner's*, and was through him sold to Mr. G. W. Childs, proprietor of the *Philadelphia Ledger* for about fourteen hundred dollars currency. Neither Mr. Forster, it was said, nor any of Dickens's family knew what had become of "Our Mutual Friend;" and the former wrote to Mr. Fields, one of Mr. Dickens's American friends, to inquire regarding the manuscript. The result of the inquiry was, that the manuscript was truly in the possession of Mr. Childs, and that it was complete and in excellent condition, and included the scheme for construction, which Dickens was known to have always sketched out before beginning to write. "The manuscript," it was said, "is of paper of a bluish tint, and "is written in blue ink, except chapter 14, which is black. On "the last page is the date 'September 2nd, 1865'; and on a "sheet at the beginning Dickens's autograph, with the date, "evidently of presentation to Dallas, 'Thursday, 4th January, "1866.' The sheets are mounted, and the whole bound up in two "volumes." Mr. Francis Harvey, bookseller, No. 4 St. James Street, London, was at the time the above enquiry was being made, and till at least July, 1878, in possession of the original manuscript of "A Christmas Carol;" while Mr. Bentley, the publisher, possessed the MSS. of the early stories written for *Bentley's*

Our "Mutual Friend."

The "Carol"

* This must have been a mistake, as the MS. of "The Carol" was not in Forster's possession. In Dickens's will, it is said, — "I also give to the said John Forster "such manuscripts of my published works as may be in my possession at the "time of my decease." The MS. of "The Carol," however, was, as stated further on in the paragraph to which this note refers, in the hands of Mr. Francis Harvey, bookseller, London, by whom it has since been sold; though evidently not sold to any public library or institution, as on inquiry being respectfully made to Mr. Harvey for information on this point, he replied that he was not at liberty to give the name of the purchaser.

Miscellany, including, it is said, a portion of "Oliver Twist." The manuscripts formerly in the possession of Mr. Forster, are now, in terms of his will, national property, and deposited along with Mr. Forster's other bequests, in the "Forster Room" at South Kensington, London.

Dickens's Works of Art, etc.

The Dickens Sale, 1870.

"THE CHARLES DICKENS SALE."—Under this title, a demy 4to publication was issued, consisting of 12 pages and wrapper, of which the further inscription on the wrapper was as follows:—

"Catalogue (*printed in fac-simile*) of the beautiful Collection of "Modern Pictures, Water-Colour Drawings, and *Objects of Art*, "of the late Charles Dickens, with the whole of the *Names of* "*Purchasers and Enormous Prices Realised* appended to each Lot, "sold at their great Rooms, London, by Messrs. Christie, Manson, "and Woods, on Saturday, July 9, 1870. Price One Shilling. "London: Field & Tuer, 50 Leadenhall Street. Notice.—Field "& Tuer have the sole concession of printing and publishing this "Catalogue."

The Drawings numbered 18 lots; the Pictures, 24 lots; the Decorative Objects, 36 lots; the Bronzes, 3 lots; the Marbles, 2 lots; the Plaster Casts, 10 lots; the Oriental Porcelain, 5 lots; the Pekin Porcelain, 14 lots; the old Nankin Porcelain, 8 lots; and the "Pickwick Ladles" and Case, 7 lots.

The total sum realised at the sale was £9410 0s. 6d.

The Pickwick ladles.

THE PICKWICK LADLES. Six Silver Ladles were presented to Mr. Dickens by Messrs. Chapman & Hall, his Publishers, on the completion of "Pickwick." The handle of each Ladle was formed of a silver-gilt figure of one or other of the characters mentioned in the work. They were sold at "The Charles Dickens Sale" (see above), July 9, 1870, and brought the following prices:—

The ladle with the *Pickwick* handle, (to Andrew Halliday,) £69
,, ,, *Jingle* handle, (to C. Dickens, jun.,) £30.
,, ,, *Winkle* handle, (do. do.) £23.
,, ,, *Fat Boy* handle (do. do.) £35 14s.
,, ,, *Sam Weller* handle, (to Thos. Agnew & Co.,) £64.
,, ,, *Old Weller* handle, (,, ,, ,,) £51.

HOGARTH ENGRAVINGS.—This collection is mentioned by Forster in "The Life," as occupying a place in the hall at Gadshill, and afterwards in the bed-room of Dickens. It consisted of forty-eight engravings after Hogarth, chiefly engraved as well as painted by the artist himself, and all neatly framed and glazed. This collection was not brought under the hammer at the Sale of 1870; but was offered in the *Catalogue of the Dickens Library* (see p. 70) by Messrs H. Sotheran & Co., Nov. 1878, for £60. It was then on loan for a few months to the Exhibition of the Museum of Science and Art, Edinburgh. Hogarth engravings.

"THE VACANT CHAIR."—On the week following Dickens's death, the *Graphic* illustrated newspaper gave, under the above title, a full-page illustration of the study at Gadshill, in which the "vacant chair" formed a prominent object. An almost similar illustration, though of course on a much smaller scale, appears on page 195 of the 3rd volume of Forster's "Life." This chair, which is said to have originally cost sixteen shillings, was, along with several odds and ends, bought at the sale at Gadshill, by Mr. Edward Wilson, the well-known Australian newspaper proprietor, for £200. On Mr. Wilson's death, the chair fetched at the sale of his effects (April, 1878,) only thirty-one guineas; and the entire lot bought by him for £200, as above-mentioned, realised (says *Light* of the time) no more than £39. "The Vacant Chair."

Dickens's Library.*

DICKENS'S LIBRARY.

The Library of Mr. Dickens at Gadshill was, eight years after his death, purchased entire by Messrs. Henry Sotheran & Co., booksellers, 36 Piccadilly, London; and catalogued for sale by them in portions,—one portion in each of their ordinary monthly "Price Current of Literature" for November and December, 1878, under the following heading:—

"*Catalogue of the Library of Charles Dickens, Esq., author of 'The "Pickwick Papers,' &c., comprehending his entire Library as exist-"ing at his decease.*"

The lots,—each lot comprising a complete work,—were one thousand and twenty in number. Many of the volumes were presentation copies from the authors or publishers of the several works, with inscriptions to that effect. Each volume in the collection was labelled as having formed a part of the Gadshill Library. The prices affixed to the whole may be summed up as follows:—

General literature (including works "presented"),	£962	11	6
Dickens's own Reserved Copies of his own works,	124	7	0
Dickens's own Reading Books,	107	14	0
Several of Dickens's works in various languages,	18	13	6
Several of his own publications not included in the above,	12	12	6
The "Hogarth Engravings," (see page 69),	60	0	0
Total,	£1285	18	6

The "Presentation" works (included under the head of "General Literature" above) numbered two hundred and six lots, and were priced, in *cumulo*, £186 1s. 6d.

Of the "Author's own Reserved Copies" of his own works offered for sale in these catalogues, several were of the much-prized editions, and high prices were asked. The following is a list of the principal of these, with the Prices attached:—

Prices asked for Dickens's own copies of his own works.

The Sketches, first (complete) demy 8vo edition, 1839, half mor., £8 8s.
Pickwick, first edition, demy 8vo, 1838, half mor., £8 8s.
Oliver Twist, first demy 8vo edition, 1846, half mor., £7 10s.
Nickleby, first edition, demy 8vo, 1839, half mor., £8 8s.
Humphrey's Clock, first edition, imperial 8vo, 3 vols., 1840-41, cloth, £3 3s.
Chuzzlewit, first edition, demy 8vo, 1844, half mor., £7 10s.
Dombey and Son, first edition, demy 8vo, 1848, half mor., £6 10s.
Copperfield, first edition, Demy 8vo, 1850, half mor., £7 10s.

* In Mr. Dickens's will it is said.—"I give to my eldest son, Charles, my library of printed books, and my engravings and prints."

Bleak House, first edition, demy 8vo, 1853, half mor., £6 10s.
Little Dorrit, first edition, demy 8vo, 1857, half mor., £5 10s.
Tale of Two Cities, first demy 8vo edition, 1859 (deficient of 12 of the illustrations), half mor., £1 10s.
Our Mutual Friend, first edition, demy 8vo, 1865, half mor., £5.
Edwin Drood, first edition, demy 8vo, 1868, half mor., £2 10s. ? 1870
American Notes, first edition, 2 vols., post 8vo, 1842, half mor., £4 4s.
Pictures from Italy, first edition, post 8vo, 1846, half mor., £3 10s.
Hard Times, first edition, post 8vo, 1854, half mor., £1 1s.
Christmas Carol, eleventh edition, 1846, half mor,, £5 5s.
The Chimes, fourteenth edition, 1845, half mor., £4 4s.
Cricket on the Hearth, twenty-first edition, 1846, half mor., £3 3s.
Battle of Life, first edition, 1846, half mor., £4 4s.
The Library Edition of Dickens's own works, with vignettes, 22 vols. post 8vo, 1858, half mor. extra, gilt edges, £6 10s.

DICKENS'S READING BOOKS.

The *Reading Books*, used by Dickens in his public readings, were priced in the catalogue as follows :—

Prices asked for Dickens's own Reading Books.

The Carol, twelfth edition, 1849, every page inlaid to octavo size, half mor., with alterations in the Author's hand-writing, £25.
The Cricket, inlaid and altered as above, seventh edition, 1846, £25.
Nickleby, arranged for reading in four chapters, privately printed, and with alterations in the Author's handwriting, half mor., £21.
Mrs. Gamp, condensed, half mor., £10.
Barbrox Brothers, &c., privately printed, half mor., £12 12s.
Dr. Marigold, a reading in two parts, privately printed, half mor., £12 12s.
Mrs. Lirriper's Lodgings, privately printed, half mor., £1 10s.

In the January (1879) Catalogue of the above-mentioned booksellers, "The Author's own Copy" of *The Haunted Man and the Ghost's Bargain*, "prepared for one of his public readings but never used," with each leaf inlaid to octavo size, and the whole bound in half morocco, was priced £3 10s.

The Dickens Mania.

A FEAT OF "ILLUSTRATING."

A feat of "illustrating."

A notable instance of the passion for collecting relics of Dickens and objects relating to or illustrative of his writings, was furnished by a work described in an article in *The World* newspaper (July, 1878,) as being then in the possession of Mr. Francis Harvey, bookseller, No. 4 St. James's Street, London. The work referred to was an example—and a monstrous one—of the modern hobby or feat termed "illustrating." This practice, in a limited and undestructive degree, is laudable enough, and is really entitled to the term bestowed upon it. But when carried to the excess sometimes witnessed—when not merely fugitive or detached though really connected items are brought together and built up into a harmonious and interesting whole, but when independent works are mutilated and robbed of engravings, to the subjects of which the main work makes allusion in only a slight degree, and these are associated along with other ill-fitting materials into a clumsy mosaic, there is often seen an example of the process of obscuring rather than illustrating any author or subject that is taken for a victim by the spoliator. The original kernel, around which the husk accumulates, by and by gets lost amid the surrounding mass of miscellaneous and incongruous materials; and when this is accomplished to its utmost possible extent, the "illustrator" sitting among the volumes which he has, in order to decorate the idol that he has fabricated, despoiled of their treasures, beholds with pleasure the monstrosity before him, rests from his labours, and is content.

"The Life" extended to thirteen volumes.

The work brought under the notice of the readers of *The World*, was termed "a portentous set of thirteen huge folio volumes, the "pages thereof measuring some sixteen inches by twelve, superbly "bound in red morocco and gold. The basis was a copy of Fors-"ter's 'Life of Dickens' which had been taken to pieces and "remounted, by the interleaving, inlaying, and insetting, processes "known to bookbinders, giving margins ample enough to satisfy "even the most avid collectors of 'tall copies.'" The thirteen volumes were said to contain hundreds of views, scores of portraits, and dozens of autograph letters. Of every notable place at home, on the Continent, and throughout the United States, which had been at any time visited by Dickens, there was an illustration. Of whatever notable name that came up in the "Life," whether contemporary or not, there was a portrait; and to many of these portraits there were added one or more autograph letters (not necessarily of course to Dickens). There were several of Dickens's

own letters, and also his manual of shorthand, written out by himself, with a copious list of "arbitraries" displaying, it is said, much originality and ingenuity. The illustrations included "a "large and valuable collection of engravings representing various "places and streets in London as they were in the early days of "'Boz';" and many of these streets having since undergone great changes, the engravings were supposed to have, in consequence, more than ordinary interest attached to them. Forster's remarks regarding Dickens's operatta of "The Village Coquettes," were illustrated by a copy of that early and now scarce production, and also by a copy of the playbill which announced its first appearance at St. James's Theatre in December, 1836. "No pains and no ex- "pense," we are told, "seems to have been spared in searching for "every view or portrait that bears in the slightest degree on any "part of the incidents of the 'Life.'" No doubt the work was a great curiosity, was full of interest, and, thanks to the spoliation that had been exercised, of much value. The price asked for it was £350,—possibly a price, considering the mass of materials brought together and the labour expended on the work, not too high. The Dickens Mania.

The work found a purchaser some time after the notice referred to appeared in *The World* newspaper. But it was evidently acquired by a private purchaser, and did not become the property of any public library or institution; as Mr. Harvey, on inquiry being made (March, 1879) if it was still in his possession, stated that it had been sold, but that he was not at liberty to mention the name of the buyer.

CONTINENTAL REPRINTS AND TRANSLATIONS.

Dickens, so early as 1843, had a correspondence with M. Tauchnitz, the eminent publisher of Leipzig, in regard to a Continental reprint of his books; and as a result, his several stories were, as they appeared, issued from the Leipzig press in terms of arrangements then and subsequently entered into. The intercourse between author and publisher lasted till the death of the former; and Dickens's reply to M. Tauchnitz, when the latter wrote regarding the terms for *Edwin Drood*, was, "Your terms shall be my terms." Continental Reprints and Translations.

In Dickens's library, at the date of his death, there were copies of translations of his books in the following languages:—In French, eleven; in German, nine; in Dutch, two; in Russian, two; in Italian, one; in Hungarian, one.

Verses by Dickens.

VERSES BY DICKENS.

In the opera of "The Village Coquettes" several songs are given, of which the following are the principal :—*Hail to the merry Autumn days; Love is not a feeling to pass away; The cares of the day; Autumn Leaves; Some folks who have grown old and sour; The child and the old man; There's a charm in Spring; How beautiful at eventide;* and *Join the dance.*

In "Pickwick" appeared two lyrics, —*A Christmas Carol* and *The Ivy Green.*

Dickens also supplied to "The Keepsake," for 1844 (an Album edited by Lady Blessington), the well-known verses, *A Word in Season.* In the "Daily News" of Feb. 14, 1846, appeared his pathetic *Hymn of the Wiltshire Labourers.*

Forster, in his "Life of Dickens," quotes (vol. i., p. 253) a political squib written by Dickens in 1841, entitled, *The Fine Old English Gentleman, to be said or sung at all Conservative Dinners.* It is in seven verses, of which the following are the 1st, 5th, and 7th :—

I'll sing you a new ballad, and I'll warrant it first-rate,
Of the days of that old gentleman who had that old estate ;
When they spent the public money at a bountiful old rate
On every mistress, pimp, and scamp, at every noble gate,
In the fine old English Tory times ;
Soon may they come again !

. . . . . .

In those rare days, the press was seldom known to snarl or bark,
But sweetly sang of men in power, like any tuneful lark ;
Grave judges, too, to all their evil deeds were in the dark ;
And not a man in twenty scarce knew how to make his mark.
Oh, the fine old English Tory times ;
Soon may they come again !

. . . . . .

The bright old day now dawns again ; the cry runs through the land,
In England there shall be—dear bread ! in Ireland—sword and brand !
And poverty and ignorance shall swell the rich and grand,
So, rally round the rulers with the gentle iron hand,
Of the fine old English Tory days ;
Hail to the coming time !

Poetical Addresses to Dickens.

Various poetical tributes were paid to the genius of Dickens. Early among these was "Father Prout's Epistle to Boz," in *Bentley's Miscellany* for January, 1848. Probably the last was the poem by Bret Hart — "Dickens in Camp"—written in July, 1870, on first hearing of the great Author's death. The other five short pieces here quoted appeared at various times :— POETICAL ADDRESSES TO DICKENS.

POETICAL EPISTLE FROM FATHER PROUT TO "BOZ,"

ON THE APPEARANCE OF THE FIRST PORTIONS OF "OLIVER TWIST."

A rhyme ! a rhyme ! from a distant clime,—
From the gulph of the Genoese :
O'er the rugged scalps of the Julian Alps,
Dear Boz ! I send you these,
To light the *Wick* your candlestick
Holds up, or, should you list,
To usher in the yarn you spin
Concerning Oliver Twist.

Immense applause you've gained, oh, Boz
Through continental Europe ;
You'll make Pickwick œcumenick ;
Of fame you have a sure hope :
For here your books are found, gadzooks !
In greater *luxe* than any
That have issued yet, hotpress'd or wet,
From the types of Galignani.

But neither when you sport your pen,
Oh, potent mirth-compeller !
Winning our hearts "in monthly parts,"
Can Pickwick or Sam Weller
Cause us to weep with pathos deep,
Or shake with laugh spasmodical,
As when you drain your copious vein
For Bentley's periodical.

Folks all enjoy your Parish Boy,—
So truly you depict him ;
But I, alack ! while thus you track
Your stinted poor-law's victim,
Must think of some poor nearer home,
Poor who, unheeded, perish,
By squires despoiled, by "patriots" gulled,—
I mean the starving Irish.

Yet there's no dearth of Irish mirth,
Which, to a mind of feeling,
Seemeth to be the Helot's glee
Before the Spartan reeling ;
Such gloomy thought o'ercometh not
The glee of England's humour,
Thrice happy isle ! long may the smile
Of genuine joy illume her !

POETICAL ADDRESSES TO DICKENS.

Write on, young sage! still o'er the page
Pour forth the flood of fancy;
Wax still more droll, wave o'er the soul
Wit's wand of necromancy.
Behold! e'en now around your brow
Th' immortal laurel thickens;
Yea, Swift or Sterne might gladly learn
A thing or two from Dickens.

A rhyme! a rhyme! from a distant clime,—
A song from the sunny south!
A goodly theme, so Boz but deem
The measure not uncouth.
Would, for thy sake, that "Prout" could make
His bow in fashion finer,
"*Partant*" (from the) "*pour la Syrie*,"
For Greece and Asia Minor.

FATHER PROUT.

—(*Bentley's Miscellany for Jan.*, 1838.)

TO CHARLES DICKENS,

On his "Oliver Twist."

Not only with the Author's happiest praise
Thy work should be rewarded;—it is kin
To theirs who, steeling finest nerves to win
Great blessings for mankind, explor'd the maze
Oppression's ages harden'd; trod the ways
Where fruitful Sorrow tracks and quickens Sin,
To draw forth strains of music from the din
Of passions; in the culprit soul to raise
Sweet thoughts of goodness; bid the fetters fall
And hail the slave immortal;—for within
Wan childhood's squalid haunts, where frightful needs
Make tyranny more bitter, at thy call
An angel face with patient sadness pleads
Undying kindred to the heart of all.

Christmas Day, 1838. *T. N. Talfourd.*

A TRIBUTE TO CHARLES DICKENS.

Not merely thine the tribute praise,
Which greets an author's progress here;
Not merely thine the fabled bays,
Whose verdure brightens his career.
Thine the pure triumph to have taught
Thy brother man a gentle part;
In every line a fervent thought,
Which gushes from thy generous heart.
For thine are words which rouse up all
The dormant good among us found,
Like drops which from a fountain fall,
To bless and fertilize the ground.

Hon. Mrs. Norton.

—*From the "English Bijou Almanac" for* 1842.

TO CHARLES DICKENS,

On his proposed Voyage to America, 1842.

Pshaw! Away with leaf and berry,
And the sober-sided cup!
Bring a Goblet, and bright Sherry!
And a bumper fill me up.—
Tho' I had a pledge to shiver,
And the largest ever was,—
Ere his vessel leaves our river,
I will drink a health to Boz!

Here's success to all his antics,
Since it pleases him to roam,
And to paddle o'er Atlantics,
After such a *sale* at home!
May he shun all rocks whatever,
And the shallow sand that lurks,—
And his *Passage* be as clever
As the best among his works!

Thomas Hood.

Written by Hood, on a copy—for presentation to Dickens—of his "Comic Annual" for 1842—that issue which contained the poem of "Miss Kilmanseg."

TO CHARLES DICKENS.

Oh, potent wizard! painter of great skill,
Blending with life's realities the hues
Of a rich fancy: sweetest of all singers
Charming the public ear, and, at thy will,
Searching the soul of him thou dost amuse,
And the warm heart's recess, where memory lingers,
And child-like love, and sympathy, and truth,
And every blessed feeling which the world
Had frozen or repressed with its stern apathy
To human suffering! "Crabbed age and youth,"
And beauty, smiling tearful, turn to thee,
Whose "Carol" is an allegory fine,
The burden of whose "Chimes" is holy and benign.

—*Douglas Jerrold's Magazine for March*, 1845.

TO CHARLES DICKENS.

Dear Friend, whose genial muse
And graphic pen
In joy and sorrow bind
Thy fellow-men,—
Whose heart hath in its core
Humanity!
This gift—would it were more—
I offer thee!

James Ballantine.

Dedication to a volume of Poems, Edinburgh, Feb., 1856.

DICKENS IN CAMP.

WRITTEN ON HEARING OF THE DEATH OF DICKENS.

(*By Bret Harte.*)

Above the pines the moon was slowly drifting,
The river sang below;
The dim Sierras, far beyond, uplifting
Their minarets of snow:

The roaring camp-fire, with rude humour, painted
The ruddy tints of health
On haggard face and form that drooped and fainted
In the fierce race for wealth;

Till one arose, and from his pack's scant treasure
A hoarded volume drew,
And cards were dropped from hands of listless leisure
To hear the tale anew;

And then, while round them shadows gathered faster,
And as the fire-light fell,
He read aloud the book wherein the Master
Had writ of "Little Nell."

Perhaps 'twas boyish fancy—for the reader
Was youngest of them all—
But, as he read, from clustering pine and cedar
A silence seemed to fall;

The fir-trees, gathered closer in the shadows,
Listened in every spray,
While the whole camp, with "Nell" on English meadows
Wandered and lost their way.

And so in mountain solitudes—o'ertaken
As by some spell divine—
Their cares dropped from them like the needles shaken
From out the gusty pine.

Lost is that camp, and wasted all its fire;
And he who wrought that spell?—
Ah, towering pine and stately Kentish spire,
Ye have one tale to tell!

Lost is that camp; but let its fragrant story
Blend with the breath that thrills
With hop-vines' incense all the pensive glory
That fills the Kentish hills.

And on that grave where English oak, and holly,
And laurel wreaths entwine,
Deem it not all a too presumptuous folly—
This spray of Western pine!

July, 1870.

Foreign Reprints and Translations.

AMERICAN EDITIONS.

American editions.

Messrs. J. B. Peterson & Brothers, Philadelphia, U.S., had the enterprise, so far back as 1851, to buy up the stereotype plates, steel illustrations, and woodcuts, from all the then publishers of Dickens's works in the United States, including those of Carey, Lea, & Blanchard; Stringer & Townsend; Jasper Harding; G. P. Putnam; and Harper & Brothers. They have devoted much attention to the publication of Dickens's works, and issue the following editions:—

People's Duodecimo Edition, with a hundred and eighty illustrations. Nineteen vols. cloth, at one-and-a-half dollars each,—the full set, twenty-eight dollars.

Illustrated Duodecimo Edition,—the chief works in two vols. each, the others in one vol. Thirty-three vols. in all, with near six hundred full-page illustrations from Cruikshank, Phiz, Browne, [?] Maclise, M'Lenan, and other artists. Price in cloth, forty-nine dollars.

Illustrated Octavo Edition, printed in large type, double column, containing near six hundred illustrations by Cruikshank, Phiz, Browne, [?] Maclise, and other artists. Eighteen volumes. Price in cloth, thirty-one and a half dollars.

National Edition. Seven large volumes, making nearly six thousand very large double columned pages, in large clear type. The seven volumes in cloth, twenty dollars.

Cheap Salmon-Paper Edition. Each book being complete in one large octavo volume. Thirty-two volumes, varying in price from ten to fifty cents.

The Life of Charles Dickens. By R. Shelton Mackenzie, LL.D., Literary Editor of the "Philadelphia Press." (See page 61.)

Messrs. Peterson intimate that of the illustrations used in the above series of works, they had "sixty from original designs made "and engraved on wood for *The Tale of Two Cities*, and twenty-"seven for *Great Expectations*." These original illustrations are copyrighted in America, and can only be had in the editions published by Messrs. Peterson.

Messrs. Ticknor & Fields, Publishers, Boston, get the credit of having suggested the publication of "The Charles Dickens Edition," and arrangements were made by Dickens to have his works reproduced "in this edition and in others." They publish a "Diamond Edition" of the works.

"*Pen Photographs*," by Miss Kate Field, is the title of a little volume devoted to special descriptions of Dickens's Readings in America.

The Old Curiosity Shop, printed in raised letters for the blind, in 3 vols., imp. quarto, was published at Boston, U.S., in 1869. Dickens's own copy was priced in the *Dickens Library Catalogue*, Nov., 1878, at £4 10s.

American payments to Dickens.

American Payments for Right to Issue Dickens's Works.— In 1867—three years before Dickens's death,—a newspaper controversy arose in the United States, originating in a statement made by Dickens in a letter to Ticknor and Fields, publishers, Boston, when he acknowledged receipt of a payment from them of £200 as part of the profits of their "Diamond edition" of his works. In that letter Dickens, after contradicting what he termed "monstrous

FOREIGN REPRINTS AND TRANSLATIONS.

misrepresentations" in certain statements to the effect that he had an interest in—had derived, did derive, or was to derive, pecuniary advantage from—certain republications of his works in the United States not issued by the firm to which he was writing, said,—"In "America, the occupation of my life for thirty years is, unless it "bears your imprint, utterly worthless and profitless to me." The other American publishers took umbrage at this assertion; and from what came out in the course of the controversy it appeared as if Dickens ignored or had forgot the facts of the case, or unaccountably undervalued, as contrasted with his gratitude for the paltry honorarium from Messrs. Ticknor & Fields, the sums which he had received. Messrs. Carey, Lea, & Blanchard, Philadelphia, it appeared, had unsolicited sent Dickens £50 for the liberty they had used in republishing *Pickwick*; had further sent £60 for advance manuscript of the latter part of *Oliver Twist*, and had paid £112 10s. for advance sheets of *The Old Curiosity Shop*, and £107 10s. for *Barnaby Rudge*. Dickens had refused an offer from them of £100 for advance sheets of *Nickleby*, and of £440 for *Chuzzlewit*. Mr. Sampson Lowe of London, in the *Pall Mall Gazette* of May 7, writing as the agent of Messrs. Harper Brothers of New York, stated that he had, on behalf of that firm, already paid Mr. Dickens some thousands of pounds in recognition of his authorship of several of the works they had republished in the United States. The sums paid were afterwards stated by Messrs. Harper Brothers themselves to be—for *A Tale of Two Cities*, £1000; *Great Expectations*, £1250; *Bleak House*, £400; *Little Dorrit*, £250, and *Our Mutual Friend*, £1000,—in all £3900. This sum added to the £330 already mentioned as having been paid by Messrs. Carey, Lea, & Blanchard, made up a total of £4220; and no wonder the firms interested (including Messrs. J. B. Peterson & Brothers, Philadelphia, who had purchased the rights of the other firms) were roused to indignation by Dickens's depreciatory statement, and took the best steps they could to correct the error into which Dickens had apparently fallen, and set the public right on the matter.

FRENCH TRANSLATIONS.

French Translations.

Dickens's novels were early begun to be translated into French. But in January, 1856, while Dickens was residing in Paris, an arrangement was come to by which the author was recognised. It was then agreed by a Parisian publisher (Hachette) to pay to Dickens a thousand francs (forty pounds) a month for eleven months —amounting in all to the sum of £440—for the right to issue an authorised translation of what the French called the Romances (but which Dickens styled the Stories), not including, however, the *Christmas Books*, *The Sketches*, *American Notes*, or *Pictures from Italy*. The publisher was to have the right to translate these last-mentioned works if he chose; but was to pay a similar sum of a thousand francs for the right to translate all future Romances. Dickens wrote an Address for this authorised edition.

When Dickens's Library was offered for sale in 1878, eleven of his works, in French, dating from 1835 to 1868, were catalogued, the prices asked for the whole amounting to £4 5s.

The End.

ADDENDA.

BEING ITEMS NEGLECTED TO BE INCLUDED UNDER THE RESPECTIVE HEADINGS AS THE WORK PROCEEDED, OR WHICH BECAME KNOWN AFTER THE SHEETS WERE PREPARED FOR PRESS.

UNCOLLECTED WRITINGS.

ADDITIONAL TO THOSE ENUMERATED ON PAGE 32.

Uncollected writings.

Stray Chapters. No. 1: "*The Pantomime of Life.*" By "Boz." Appeared in "Bentley's Miscellany," No. 2, March 1837; pp. 291 to 297.

Extraordinary Gazette: a parody on the King's Speech (with very early Portrait — a small woodcut — by "Phiz.") Appeared in "Bentley's Miscellany," No. 2, March 1837.

Address delivered at the Birmingham and Midland Institute, on 27th Sept., 1869, by Charles Dickens. Royal 8vo, pp. 15, green wrapper. Birmingham. Undated.

CONNECTED PUBLICATIONS AND COMPILATIONS.

Connected publications and compilations.

Immortelles from Charles Dickens, by I. C. H. Crown 8vo, blue cloth. London: John Moxon, 1856.

Dickens's Dogs; or the Landseer of Fiction. Anonymous. With six woodcut illustrations. Appeared in "London Society" (pp. 48-60) for July 1863.

Funeral Sermon preached by Dean Stanley, in Westminster Abbey, on Sunday, 19th June, 1870, — the Sunday following Dickens's funeral. 8vo. 1870.

A Christmas Memorial of Charles Dickens. By A. B. Hume. (1870.) *Vide* Forster's "Life," v. iii., p. 448.

Charles Dickens. By Alfred Austin. Appeared in "Temple Bar" (pp. 554-562) for July 1870.

Dialogues from Dickens, for school and home amusement. Arranged by W. Elliot Fette, A.M. Foolscap 8vo, pp. 260, with vignette; green cloth. Boston: Lee & Shepherd. 1870.

Dialogues from Dickens. Second series: dialogues and dramas. Arranged by W. Elliot Fette, A.M. Foolscap 8vo, pp. 335, with frontispiece and vignette; green cloth. Boston: Lee & Shepherd. 1875.

Letter. Photograph fac-simile of Letter; prefixed to "Infelicia: Poems by Idah Isaacs Menken," dedicated to Charles Dickens. Undated.

Pen Photographs of Charles Dickens's Readings, taken from Life. By Kate Fields. With portrait of Dickens and ten full-page illus-

Connected publications and compilations.

trations. Crown 8vo, pp. iv.–152; blue cloth. London: Trübner & Co.; Boston, U.S.: Jas. R. Osgood & Co. 1871.

A Cyclopædia of the Best Thoughts of Charles Dickens. Compiled and alphabetically arranged by F. G. D. Fontaine. Imp. 8vo, pp. 504; blue cloth, gilt. New York: E. J. Hall & Co. 1875.

Dickens's London; or, London in the Works of Charles Dickens. By T. Edgar Pemberton. Crown 8vo, pp. 260; green cloth. London: Samuel Tinsley. 1876.

In and Out of Doors with Charles Dickens. By James T. Fields. 32mo, pp. 170; brown cloth. Boston: James R. Osgood & Co. 1876.

PLAGIARISTIC TITLES AND CONTINUATIONS.

ADDITIONAL TO THOSE GIVEN ON PAGE 50.

Plagiaristic titles and continuations.

Pickwick in America, by "Bos," with engravings by "Phis." In penny weekly numbers and fourpenny monthly parts. The wrapper of the parts was pink paper, with a rather cleverly-drawn illustration on the first page. Demy 8vo. London: E. Lloyd, 62 Broad Street, Bloomsbury. (1837.) Undated.

Posthumous Papers of the Cadgers' Club. Containing sixteen engravings and ninety-four pages of closely-printed letterpress. Demy 8vo. Price one shilling. London: E. Lloyd, 62 Broad Street, Bloomsbury. (1837.) Undated.

The Pickwick Comic Almanac for 1838. With twelve comic [woodcut] engravings by R. Cruikshank. Containing Sam Weller's Diary of Fun and Pastime. This is a "Comic Almanac" of 48 pages prefixed to "Moore's Almanac for 1838." 12mo, in green illustrated wrapper. Price 1s. Of the "twelve comic engravings," only three are Pickwickian. The introductory matter, consisting of "Sam Weller's astrological notions," &c., is fairly written, with some original "Wellerisms." London: W. Marshall, 24 Tavistock Street, Covent Garden. 1838.

Pickwick Songster. Yellow wrapper, 8vo, with Portraits of "Mr. Pickwick as Apollo" and "Sam Weller brushing boots." Designed by C. J. Grant. The Songheads have a mask of "Mr. Pickwick," and the Characters distorted into letters forming the word "Pickwick." London: S. Robins, 17 Barbican. Undated.

Nickelas Nickelbery, by "Bos." Containing the Adventures, Mis-adventures, Chances, Mischances, Fortunes, Mis-fortunes, Mysteries, Mis-eries, and Mis-cellaneous Manœuvres of the Family of Nickelbery. Demy 8vo, with forty-three woodcuts. London: E. Lloyd, 62 Broad Street, Bloomsbury. — "An impudent and glaring "piracy upon *Nicholas Nickleby,*" says a London Bookseller who recently catalogued a copy for sale at 25s., "published in penny

" weekly numbers and fourpenny monthly parts, and parodying the " whole of the story and characters under very slightly altered " names. Thus Vincent Crummles becomes Montmorency Crumples ; " Smike becomes Snikes, Ralph, Roger, &c." — *Query* :—Is this work,—the title of which is copied from the work itself collated with an advertisement of the period—the same as that to which R. S. Mackenzie refers in his life of Dickens, and his description of which is copied on page 50 ? Plagiaristic titles and continuations.

Facts and Figures from Italy. By Don Jeremy Savonarolo, Benedictine monk. Addressed during the last two winters to Charles Dickens, Esq. Being an appendix to his "Pictures," with a short Introductory letter by Charles Dickens. Crown 8vo, pp. 309, yellow cloth. London : Richard Bentley. 1847.

Dombey and Son Finished (a Burlesque), illustrated by Albert Smith. Appeared in *The Man in the Moon.* (18mo), pages 59 to 67. 1848.

EXTRA ILLUSTRATIONS TO DICKENS'S WORKS.

The following list of extra illustrations was, with the aid of Mr. F. Kerslake and other collectors, compiled after the "Bibliography" was in part printed. It will be found to include, with some additional particulars, those illustrations already mentioned in connection with the several works for which they were designed, as it is considered desirable that the whole of these extra illustrations should be brought to view under one heading. Extra illustrations,—

ILLUSTRATIONS TO PICKWICK.

Thirty-two Etchings by T. Onwhyn (called "Sam Weller" Plates.) Eight parts, demy 8vo, green paper wrappers, 1s. each. India proofs, 4to, 2s. In one volume, cloth, 9s. London : E. Grattan, 51 Paternoster Row, 1837. — The same etchings were re-published, in brown paper wrapper, with woodcut illustration of "Mr. Pickwick's Cottage" on wrapper. Price 9s. The title-page is marred by having the price of the volume etched on the top. London : Grattan & Gilbert. Undated. — They were also re-published, styled "proofs," in small 4to. Eight parts at 4d. each. London : J. Newman 48 Watling Street. (About 1848.) Undated. To "Pickwick."

Pictures Picked from the Pickwick Papers, by Alfred Crowquill. Forty lithograph illustrations (lithographed by Standidge & Co.). Ten parts, in buff illustrated wrapper : plain, 1s. each ; coloured, 2s. each. Commenced May 1 and ended November 9, 1837. Published complete in lavender coloured wrappers and in cloth. London : Ackerman & Co., 96 Strand. 1837.

Sibson's Racy Sketches of Expeditions, from the Pickwick Club. Ten etchings, with letter-press explanations, demy 8vo, in green

EXTRA ILLUSTRATIONS. "Pickwick."

paper wrappers, with a design on the wrapper, showing "Boz" standing on a head of Pickwick, holding a quill aloft, and with the name "Boz" etched on both sleeves of coat. Price 2s. 6d. London: Sherwood, Gilbert, & Piper. 1838.

Pickwickian Illustrations. Twenty etchings by W. Heath. Demy 8vo. London: M'Lean, Haymarket. 1837. (Very rare.)

Gilbert's Illustrations to Pickwick. "Plates to illustrate the Cheap "Edition of Mr. Charles Dickens. From original designs by John "Gilbert, Esq. [Sir John Gilbert R.A.] Engraved by Messrs. "Greenaway & Wright." In eight monthly parts of four plates each,—being thirty-two in all. London: E. Appleyard, 86 Farringdon Street.

Sam Weller's Scrap Sheet, containing all the Pickwick Portraits, with the poetical effusions of Augustus Snodgrass, Esq., M.P.C. Forty woodcuts. Price one penny. A large folio sheet, printed by Jones, City Road. London: sold at Cleaves's "Penny Gazette" office, Shoe Lane, Fleet Street. Undated.

Portraits of the Pickwick Characters. Twelve woodcut portraits, signed W.C.W. Published first in "Sam Weller's Pickwick Jest Book," in penny numbers; afterwards in a weekly paper called "The Casket," in twopenny numbers. Both published by Berger & Co., Holywell Street, and Pigott & Co., Fleet Street. 1837.

Pickwick Illustrations. Six woodcuts designed by "Phiz." Small 8vo, green wrapper, price 1s. London: Chapman & Hall. Undated.

Original Illustrations to the Pickwick Papers, for binding in with the Cheap Edition. Four parts, price twopence each, containing sixteen illustrations. Small 4to, green paper wrapper, with a design on the wrapper giving fourteen portraits of the Pickwick characters. London: W. Strange, Paternoster Row. Undated. [It was the intention of the Publisher to continue the series in monthly issues till the eighth part. But the "Collector" who furnishes this item of information states that though he believes the eight parts were published, he has never succeeded in getting more than the first four.]

Pickwick Illustrations. Sixteen original woodcut illustrations, designed by S. Eytinge, jun., engraved by A. V. S. Anthony. Published in the American Diamond Edition by Ticknor & Fields, Boston. 1867.

Bardell v. Pickwick. An etching. 16mo (probably frontispiece to a play). Undated.

Pickwick v. Mrs. Bardell. A design by C. R. Leslie, R.A., and engraved on wood by J. Thomson, for the frontispiece to the first Cheap Edition of *Pickwick.* Crown 8vo. London: Chapman & Hall. 1847.

Pickwick in the Pound. An etching by Findlay, reduced from

the original illustration to Part VII. of *Pickwick*, and forming the frontispiece to a burletta by E. Stirling, Esq., entitled "The Pickwick Club; or the age we live in." London: John Duncombe & Co., 10 Middle Row, Holborn. Price Sixpence. Undated. EXTRA ILLUSTRATIONS

ILLUSTRATIONS TO NICKLEBY.

Illustrations to Nicholas Nickleby, edited by "Boz." By Peter Palette, Esq. [T. Onwhyn.] Nine parts, 8vo, in green and buff paper wrappers, 1/ each. The wrapper bore a design by the artist, representing an easel with a palette affixed. The forty etchings consist of ten portraits and thirty subjects taken from the text. The issue began June 30, 1838, and was concluded on October 31, 1839. London: E. Grattan. 1839. — The same etchings were republished at a later period by Grattan & Gilbert, 51 Paternoster Row. — They were also republished styled "proofs"—but consisting of thirty-two plates only—in small 4to, on buff paper, *circa* 1847; and about the same time, 32 lithographs only, in eight parts, small 4to. To "Nickleby."

"*Plates to illustrate the Cheap Edition of Nicholas Nickleby.*" Thirty-two woodcuts, engraved by Greenaway and Wright after the designs of Sir John Gilbert, R.A. Crown 8vo. Part I. (with a portrait of Squeers on the buff paper wrapper) containing four illustrations by Gilbert. Price 2d. — These four illustrations were all that were designed by Gilbert. The other twenty-eight were by some very inferior artists. The whole were published in a completed form with a glazed yellow wrapper bearing the Gilbert illustration. The wrapper bore the inscription, "Appleyard's edition, complete, 1s. 6d. Engraved in the best style" ["God forgive them," writes the "collector" who supplied this item]. London: E. Appleyard, 86 Farringdon Street.

Three Portraits to illustrate Nicholas Nickleby. Engraved on steel by E. Finden, from the original paintings by Frank Stone. The portraits were "Kate Nickleby," "Tilda Price," and "Madeline Bray." "Published with the approbation of Mr. Charles Dickens." In crown 8vo, green paper wrappers, for the first Cheap Edition of *Nickleby*, price 1s. Proofs on India paper, 4to, 1s. each portrait. London: Chapman & Hall. 1848.

"*Mrs. Squeers administering the Brimstone and Treacle.*" A design by J. Webster, and engraved on wood for the frontispiece to the first Cheap Edition of *Nickleby*. Crown 8vo. London: Chapman & Hall. 1848.

"*The Baron von Grogzwig.*" An Imperial 4to Lithograph; "Sketches by Weld Taylor," No. 1. London: J. Mitchell, 33 Old Bond Street. ["I never saw," says our correspondent, "any other sketch of *Nickleby* by this artist."] Undated.

EXTRA ILLUSTRATIONS. "Nickleby."

Heads from Nicholas Nickleby. From Drawings by Miss La Crevy. Twenty-four portraits of the principal characters, drawn on wood by Kenny Meadows. Six parts, demy 8vo, Sixpence each, in buff wrappers. The wrapper contains at each corner a portrait of the four Nicklebies, and in the centre Miss La Crevy looking round as if inviting inspection of a portrait of "Boz," in the painting which she had been engaged. London: Robert Tyas, Cheapside. 1839. — The illustrations were also published in a complete form in a green wrapper and in cloth. They were subsequently republished in a literary publication (of which our informant has forgotten the name), with short descriptions of the plates. — They were also republished in "The Scrap Book of Literary Varieties," with the names of the portraits altered to descriptive titles, such as — "Miniature Painter," "Taxgatherer," &c., &c. London: Edward Lacey, 74 St. Paul's Churchyard. Undated.

ILLUSTRATIONS TO HUMPHREY'S CLOCK.

To "Humphrey's Clock."

Sibson's Illustrations to "Humphrey's Clock." Seventy-two etchings by T. Sibson. Eighteen parts, Imperial 8vo, in green paper illustrated wrappers, 1s. each. The first two wrappers bore a clock only as a vignette; all the rest bore "Master Humphrey" sitting in a chair. Commenced June, 1840. London: Robert Tyas, Paternoster Row. 1841.

Jacob Parallel's "Hands to Humphrey's Clock." Twelve etchings. Two parts, Imperial 8vo, in green paper illustrated wrappers, 1s. each. The illustration on the wrapper represents "Master Humphrey" standing on a chair winding up the Clock, against which a portrait of "Boz," framed, is leaning. London: G. Berger, Holywell Street, Strand. (1841.) Undated.

Illustrations to "Master Humphrey's Clock." Four lithographs by T. C. W., illustrating the first portion of the work, and numbered 1 to 4. Imperial 8vo. Undated, and bearing no publisher's name.

Sketches of Characters from "Master Humphrey's Clock," by "Brush." Three etchings — portraits of "Master Humphrey," "Nelly," and "The Old Man,"—with remarks on each character, and an address, in which it is said, "The following sketches are "the commencement of a series illustrating the principal characters "in *Master Humphrey's Clock*, to appear at monthly intervals, in "parts similar to the present." No. 1, price 1s. London: printed for the Proprietor by W. T. Davey, 16 Great Sutton Street, Clerkenwell; published by W. Britain, 11 Paternoster Row. 1840.

Barnaby Rudge. Four engravings on steel by Finden, from drawings by Absolon and Corbeare. Crown 8vo, green paper wrapper, price 1s. To go with frontispiece to the first Cheap Edition. London: Chapman & Hall, 186 Strand. 1849.

Barnaby Rudge's Portrait Gallery. By E. Richardson. 1841. See page 19. EXTRA ILLUSTRATIONS

H. K. Browne's extra Illustrations to Humphrey's Clock. 1848-49. See page 19. These illustrations were also published in 4to, proofs on India paper, 1s. each portrait.

ILLUSTRATIONS TO CHUZZLEWIT.

Illustrations to "Martin Chuzzlewit." Four woodcuts by C. H. Wall. 8vo, green paper illustrated wrapper, price 6d. London: Hexall & Wall, 113 Strand. Undated. To "Chuzzlewit."

ILLUSTRATIONS TO DOMBEY & SON.

H. K. Browne's extra Illustrations to Dombey & Son. 1848. See page 21. These illustrations were also published in 4to, proofs on India paper, price 1s. each portrait. To "Dombey."

The *Vignette Titles*, engraved on steel, of the first Library Edition, deserve to be mentioned in connection with the illustrations of Dickens's works.

PORTRAITS OF DICKENS.

ADDITIONAL TO THOSE MENTIONED ON PAGE 63.

Portrait by George Cruikshank. Mr. F. Kerslake, bookseller, 22 Coventry Street, Haymarket, announces a "new portrait" etched from an original drawing by George Cruikshank. In reference to it he says,—"The first and perhaps the most interesting of all the "portraits of Dickens. It appears that in 1836 or 1837 both Dickens "and Cruikshank were members of a club of literary men, which "had but a brief existence, under the title of the 'Hook and Eye "Club.' At a meeting one night, Dickens was seated in an arm-"chair, beside a table, book in hand, conversing, when Cruikshank "exclaimed, 'Sit still, Charley, while I take your portrait,' and at "once drew the one now engraved." The portrait is issued in two states, viz., India proofs, of which only fifty were taken, 15s.; Prints, 5s. Portraits of Dickens.

Another Portrait by Cruikshank.—In the illustration to *Public Dinners*, facing page 170 of the octavo edition of "Sketches by Boz," the artist has represented Dickens as one of the stewards (the second in the background), as he has also represented himself as another steward (the second in the foreground) with wand of office in hand. The likeness to Dickens, as he appeared in Maclise's portrait prefixed to the first edition of *Nickleby*, is discernible, but is not striking.

Other Portraits.—See reference to an early woodcut Portrait by "Phiz," along with *Extraordinary Gazette*, page 81. Also woodcut Portrait on wrapper of *Heads from Nicholas Nickleby*, page 86.

Poetical tributes to Dickens.

POETICAL TRIBUTES TO DICKENS.

ADDITIONAL TO THOSE GIVEN ON PAGES 75-78.

IMPROMPTU.

Who the *dickens* "Boz" could be
Puzzled many a learned elf,
Till time revealed the mystery,
And "Boz" appeared as *Dickens* self.

C. J. DAVIDS.

Bentley's Miscellany, No. 2.
March, 1837.

TO CHARLES DICKENS.

On his "Christmas Carol."

Honour to Genius! when its lofty speech
Stirs through the soul, and wakes its echoing strings:
But honour tenfold! when its day-words reach
The selfish heart, and there let loose the springs
Of pity, gushing blood-warm from a breach
Rent in its close-bound stony coverings.
Yea! tenfold honour, and the love of men,
The kind, the good, attend on Genius then,
And bless and sanctify those words divine.
Such words, CHARLES DICKENS, truly have been thine;
And thou hast earn'd true glory with all love:
Long may the torch of Christmas gladly shine
Upon thy home, while voices from above
Music thy Carol, and again impart
Mirth and good tidings to the poor man's heart.

W. W. G.

Illuminated Magazine, 1844.

TO CHARLES DICKENS.

Genius and its rewards are briefly told:
A liberal nature and a niggard doom,
A difficult journey to a splendid tomb.
New-writ, nor lightly weighed, that story old
In gentle Goldsmith's life I here unfold:
Thro' other than lone wild or desert gloom,
In its mere joy and pain, its blight and bloom,
Adventurous. Come with me and behold,
O friend with heart as gentle for distress,
As resolute with wise true thoughts to bind
The happiest to the unhappiest of our kind,
That there is fiercer crowded misery
In garret toil and London lonlieness
Than in cruel islands 'mid the far-off sea.

March, 1848. JOHN FORSTER.

Dedication to the "Life and Times of Oliver Goldsmith, by John Forster."

End of Addenda.